

Backstreets

#19
Winter 1987

USA
\$3

BRUCE LIVE ON CD!

THE BOSS MAGAZINE

SOLO!

ON LP!

ON CD!

1975-1985



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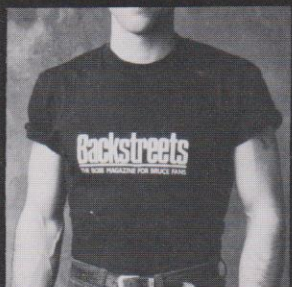
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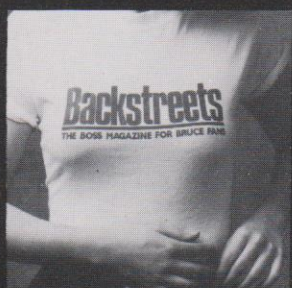
TS #9: Piping face t-shirt. World tour back. 50/50. S and M only. \$11.



BT #2: Black Backstreets. Has shocking pink type. 100% cotton. S, M, L and EX. \$9



BT #1: White Backstreets. The classic. Has red type. 50/50. S, M, L and EX. \$7



BC #1: New! Baseball cap! Red! Cool logo! One size fits all. Highest quality. \$10.



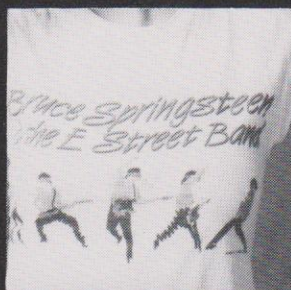
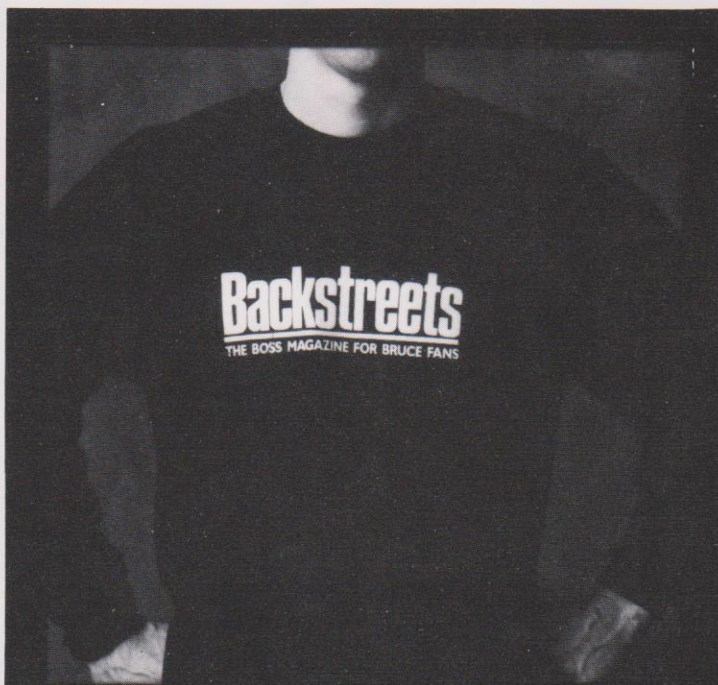
MS #3: Great new grey Backstreets muscle shirt. 50/50. M, L, and EX. \$9.



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BT #3: Backstreets sweatshirt. Fantastic looking black sweat with white lettering. 50/50. Long sleeves. Finest quality. Available in M, L, and EX. \$13.

ST #1: Great Bruce sweatshirt. White with five Bruces design across front/plain back. Long sleeve's. 50/50. Full color design. M, L, and EX. \$15. Please add additional \$1 shipping surcharge for each sweatshirt order (these are heavyweight cotton sweatshirts).

WINTER SPECIAL: Two or more sweatshirts before February 10th and get a **FREE** Backstreets enamel pin!

ORDERING INSTRUCTIONS: Send list of style names, numbers and sizes and add \$1.99 shipping and handling per shirt in the US and Canada; and \$2.99 per shirt overseas air (all payment must be in US funds).

Remember to note size and list alternates if possible. Send to: T-Shirt Department, Backstreet Records, PO Box 51219, Seattle, WA 98115. Note: Styles TS #1 (Cover Me), TS #2 (Dancing), TJ #1 (Cover jersey) and TJ #2 are sold out.

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MS #1: Face muscle on grey shirt. Back is world tour 50/50. EX only. \$11.



MS #2: 5 Bruces muscle. 100% cotton. Tour dates back. Beautiful. M, L and EX. \$11.



Backstreets

A BOSS MAGAZINE

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Type:

Typestyle

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#19
Volume 5, #3
Winter 1987

FEATURES

VINI ROSLIN

The E Street Alumni Interview
by Robert Santelli

16

LIVE 1975-85

The new record, Top 40 Live
Our staff pick their choices

18

THE COMPACT BRUCE

Reviewing the Springsteen CDs
by Larry Canale

22

SOLO

Bruce Springsteen's best show in a decade
by Charles R. Cross

26

THE STUDIO SESSIONS

Part Two: The Darkness years
by Simon Gee

28

DEPARTMENTS

ON THE BACKSTREETS

A girl, a car, a song
by Charles R. Cross

4

ON LIPS

John Fogerty,
Bruce's motorcycle accident

5

IN THE NEWS

Bruce speaks at Pony play,
New album out

6

ON RECORD

It's A Live!
5 LP set released

7

IN INTERVIEW

Bobby Bandiera: Almost E Street
by Robert Santelli

10

GREETINGS FROM ASBURY PARK

Billy Chinnock's Badlands
by Robert Santelli

12

IN INTERVIEW

Southern Johnny speaks
by Kate Blacklock

15

IN THE MAIL

The burning issues
by our readers

30

ON COLLECTING

The boot report
by Danny Martins

31

CLASSIFIEDS

Penpals columns
Exclusive collectors ads

32

TOP 99

Cast your ballot
by Michael Dougan

34

COVER

BRUCE SPRINGSTEEN LIVE, RICHFIELD COLISEUM

Photo by Anastasia Pantisios
Design by Art Chantry

Rummaging through some old boxes the other day, I found a bit of this magazine's history. It was a dumb looking spiral notebook, with a John Denveresque picture on the front, you know the kind. Between the ages of 16 and 21, I used to carry one of these suckers with me everywhere I went and I still find them around my house—filled with weird love poems and strange diary entries, they document my coming of age. This particular one had several pages of my scribbles back in 1980 when I was thinking of titles for this magazine (at that point it was to be a one-shot thing). About half the titles were Dylan songs (always good in a pinch) and the rest were Bruce songs. Circled in red was *Backstreets*.

At least part of the reason for the choice of *Backstreets* was that it had always been what I felt was the single most emotional of all Springsteen songs. Some of that had to do with what Bruce brought to the song—performing it live in 1977 and 1978 it was as if it came straight from his soul, from the backseat of his psyche. And some of it was what I brought to the song: memories of a girl and a car.

I didn't fall in love with her because of the car, but it didn't hurt. She was the first person I'd ever met who actually drove a '69 Chevy with a 396. It was a big red hunk of a beast and it left a trail of blue smoke around every corner. It seemed to run on oil rather than gas and even when it was running at its best it sounded like a train wreck. She didn't buy it because it was a Bruce icon (hell, back then even the most hardcore fan wouldn't actually do anything just because Bruce sang about it)—she bought it because it was hot.

I can still remember driving that monster with her at my side, her head leaning on my shoulder, soft, clean brown hair blowing in my face. It was the first real spine-tingling love I'd ever felt and when it was good it was better than God could have planned it. But soon, like all good things, the girl, the relationship and the car began to fall apart. Before it ended it got so bad that I never thought I'd see the light of day again. The world became a cold and empty place—restaurants would flip their signs to closed when they saw me walking down the street.

But back when it was still good we went to a few Bruce shows. She was veteran of the Orlando Jai Alai Garden shows and she was the first woman I'd ever met who when I said "Cat Long sighs," she'd say "holding Kitty's black tooth." The show I remember the most was in June of 1981, just when the *Darkness* tour was heating up. We were together in the second row holding hands. And when Bruce played "The Promise," solo, as an encore, she squeezed my hand so hard it hurt—it was, and still is, the version of that song to live and die for.

Something happened to me later that night, something that I still don't quite understand—I just know it was one those great

points that changes someone. We drove around after the show, gunning the Camaro up and down deserted streets—it was before the time of all-night Safeways and nothing was moving except us. We even saw a star shoot across the horizon to the east. We had no direction, only time to kill, but after a couple of hours we were back home.

She went to bed in the other room. I laid down on the living room floor, put the headphones on and plugged in one of the Jai Alai shows. The only light in the room was the weird green illumination that came off the tapedeck's monitors. The show I was listening to was phenomenal. I closed my eyes and drifted there, I was completely in a trance—it was as if my physical being no longer existed, I was just a brain and a set of headphones.

When Bruce started into "Backstreets," I was so enraptured I could no longer feel the floor against my back—there was just that song and nothing else. And when the song broke and he started telling the story of how he and his baby were going to split that town, how they sat in the backseat of their car and watched a building burn down, how they swore a promise they'd never break, how he was standing on the corner with his suitcase packed, how they were going to make some tracks, how he was still standing there at three in the morning, wishing that God would send down some angels to blow this town to the sea, because you promised and blew it all away, just wishing some angels would blow this all away, because YOU LIED, because YOU LIED.

At the very moment Bruce let out the second "you lied," when his voiced changed and I imagined he looked just like the Edvard Munch painting "The Scream," when his voice totally changed into a cry I'd never heard before—into an ethereal exclamation of pain—just at that point, my tape deck shut off.

It was like getting a shock of 10,000 volts. Just when I was so deep into the song that I was there, I was the character, I was waiting on that corner with my suitcase packed, I was wishing God would send down some angels and blow this whole town away, just at that very point, the deck shut off. I opened my eyes terrified, expecting see her with her finger on the stop button. But there was no one there. The machine had stopped for no apparent reason—she was still sleeping. It never did it again, either with that tape or any other. It wasn't a mechanical problem. I've never been able to figure it out—I just assume that somewhere out there a force was taking me out and then bringing me back home. I tried to start the tape again and listen to it through again—it worked fine but I just didn't feel the same, not then and not ever again.

One month after that, she announced that she'd been sleeping with some dishwasher for the last six months and she was leaving. It was one of those horrific sort of times you keep expecting Rod Serling to come in on and tell

you it's not really your life that's getting so screwed up. She lived just across the street from me at the time and I used to have to wake up every morning and see this other guy's pickup truck parked in front of her house. Finally I had to move.

I still don't know if it was the happiest time of my life or the saddest—probably it was both and then some. All I know is that I'll never be that messed up again, I'll never be hurt that way again. I'm not sure what that version of "Backstreets" had to do with any of this—I just will always remember that time, that night, the night of the shooting stars.

"When the promise is broken you go on living, but it steals something from down in your soul. Like when the truth is spoken, it don't make no difference, something in your heart turns cold. Thunder Road, when the tires are washed by the rains. Thunder Road, you learn to walk among the remains..."

Back to business. Finally our rate increase has come and you'll notice that subscriptions are now \$12 a year in the US and Canada (\$20 for two years), and \$18 a year for overseas airmail service. This is the first price increase since this magazine began over six years ago and it was overdue. The cost of mailing each issue overseas, for example, runs almost \$3 each for some countries.

We hope you'll consider giving *Backstreets* to all your friends and relatives this Christmas—its the perfect way to share the Boss with your loved ones. Our Xmas cards this year are just fabulous—sure to be collector's items. We'll send one free of charge to anyone you give a gift subscription to, or to any current subscriber who renews before Jan. 10, 1987. We'll also send one to anyone who buys over \$30 worth of songbooks (see ad this issue) from our bookstore division. The cost of printing these cards this year was astronomical so absolutely no exceptions to the above terms (last year we had people renewing in March and insisting on cards).

Also our "Bourne in the USA" feature received many great ads. We're also holding this for the next issue, bumped by the solo show news. But you'll positively die—we promise.

For our subscribers: An "X" appears on your mailing label. The number that follows is the number of the last issue in your current subscription. If it says "X19" this is the last issue in your current sub so get on the stick to ensure uninterrupted service.

—Charles R. Cross

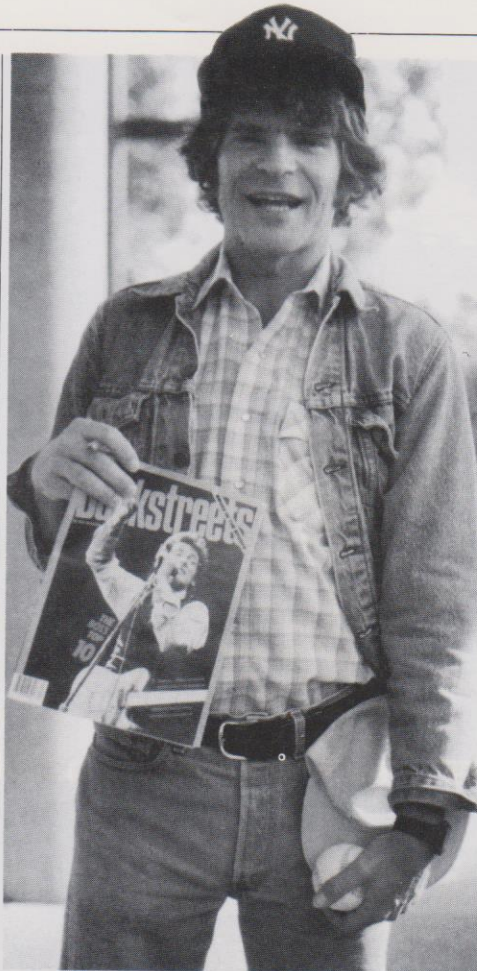
Off the wall

Our back cover shot this time is another James Shive classic. Shive did the cover of issue #18. You'll all recognize the woman with the red baseball cap as Obie—even back in 1978 sitting in her reserved front row seats.

If like us, you've missed seeing Miami/Little Steven's mug lately, don't despair. Steve reports to us that his new LP is almost done and should be out by the first of the year. Steve recorded the album at Arthur Baker's studio in New York and the material is described as being "even more political" than *Voice of America*, if you can believe that. The biggest crime is that the major labels still won't sign Steve despite all the media attention he's had in the past two years. Steve's still shopping, but plans at present are to release the LP on Baker's Manhattan Records...

MOTORCYCLE MAMA: In case you didn't hear, Bruce Springsteen was killed in a motorcycle accident on the New Jersey Turnpike. Uh, at least that's what a radio station in Maine started telling its listeners earlier this summer. The rumor started for some strange reason, with a Newark weather teletype line—they sent it over the wire. The Maine radio station picked it up and sent it back over the wire where a sharp AP editor finally did some homework and called up the Stone Pony for more info and the rumor was squashed. As far as we know no newspapers actually ran the story, so we can forget the idea of a "Dewey Defeats Truman" headline gang... Speaking of errors, an Australian subscriber of ours sent us what he called a "cruel" story of Bruce's upcoming show in Perth of all places. The *Sunday Times* reported that Olivia Newton-John, Diana Ross and Bruce Springsteen were "expected to perform on stage in Perth early next year." The paper went on to report that all performers would do two evening shows and a matinee. Don't know about you but two Bruce shows a night might do us in, particularly with the matinee...

TOILET JOURNALISM: This one is a flush job: Michael S. Cohen is, according to the *LA Times*, starting a new magazine titled



John Fogerty with his favorite magazine.

Bathroom Journal, devoted to short fluffy stories that are timed to take just about as long to read as the normal trip to the john. The first issue is slated to feature a Bruce Springsteen cover... Another error for the record books. Tower Pulse recently reported on Billy Chinno's new album. They said: "Billy Chinno, original guitarist for Springsteen's E Street Band, has an LP coming out." Uh, Chinno is certainly a noted Jersey musician (see Greetings column, this issue) but never quite in the E Street Band as far as we know...

I WANT MY BOSS TV: We turned on our MTV the other day when we were appropriately bored to death, to further the feeling. Only instead, we found MTV's "Top 100 Videos of All Time." "Dancing in the Dark" rated #11 and believe it or not, "Born in the USA" was number one. Not that this isn't a great song and all, but golly whiz, a freshman filmmaker could have synched in the sound better and this wasn't even Bruce's biggest single by any means... On the subject of video, rumors continue to abound about an upcoming Bruce video concert. NFL Films early in the fall confirmed that they had been contacted to work on a project. Word was that a 45 minute video would air on HBO while a two hour version would be released on cassette. This is only the upteenth time we've heard this rumor but the big bucks it would create make it only a matter of time before its true...

NILS THRILLS: Nils Lofgren has been performing all over lately. His summer show at the Pony was the event of the season with Roy, Garry and Max joining in for an impromptu E Street Jam. Nils also played Farm Aid and made several late summer appearances around his hometown in Maryland... Speaking of MD, LaBamba recently played the Warner Theater in DC and was billed with US Rocks, your basic Heavy Metal band. Quite a double bill by all reports but then remember, Bruce once opened up for Anne Murray... Mojo Nixon and Skid Roper recently showed up in Bloomington, Indiana for an in-store concert at one of our friends' record store. They reported that they picked "The Big Payback," (covered on their first LP) because it was the easiest Bruce song to learn...

STAR TRACKS: On cover tunes, Peter Buck of REM—a loyal *Backstreets* reader by the way—says the band probably won't be doing any Bruce tunes this tour (they played "Born to Run" last time around) as they've found a good substitute—Aerosmith's "Toys in the Attic"... Speaking of big stars, Alice Cooper was recently in Seattle and we caught a Mariners game with him. Alice is a longtime Bruce fan and caught several of the early '70's Detroit shows. Alice recounted the story of seeing Bruce before the infamous Roxy '75 show and that Bruce was so nervous he could barely speak. Alice said he told Bruce one thing: "Don't let them call you the new Dylan. You don't need to be the new anything," he said. Not even the new Man behind the Mask?... And finally Jonathan King, who writes the "Bizarre USA" column for London's *The Sun* newspaper (if you can call it that) writes "The work of Bruce Springsteen is more intelligent, sensitive, moving and real than those Beatle songs ever were." Uh, Jonathan, we like Bruce too but lets not slash the Fab Four. We'd prefer to sing "We love you, ya, ya, ya" to both camps...



Another installment in the Funky Winkerbean/Bruce Springsteen saga by Tom Batiuk, Funky's founder and the biggest Bruce fan in central Ohio.

"Lady Beth" play

Bruce speaks at Pony play

The scene was the Stone Pony. On stage was Bruce Springsteen. The subject was steel workers losing their jobs. But it wasn't a concert.

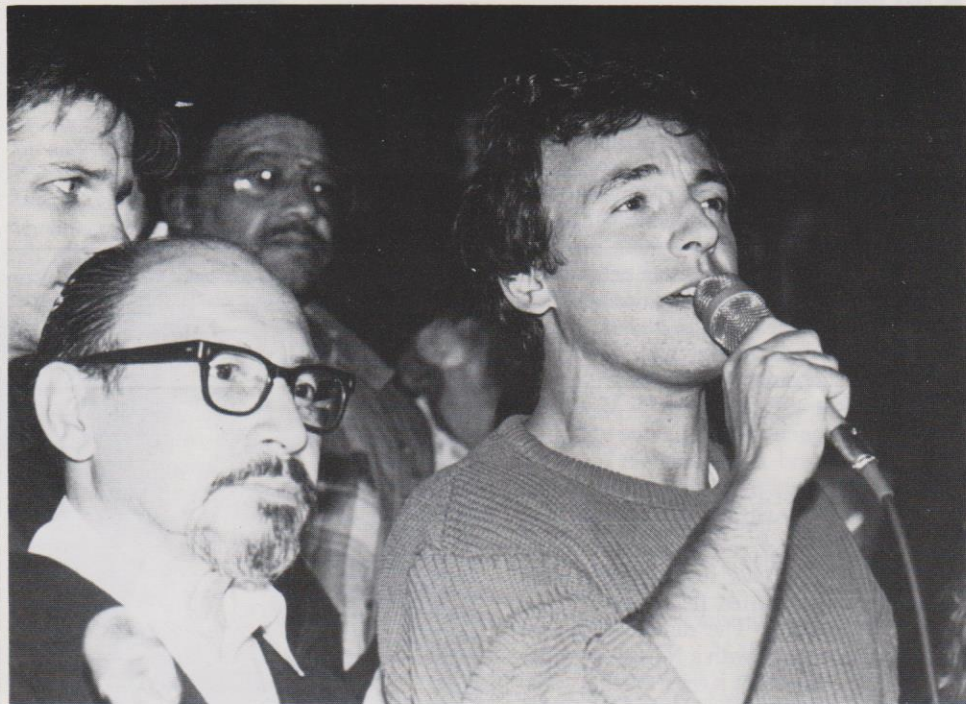
Instead of jamming with the house band, Springsteen came on stage at the Pony September 28th to join a discussion group talking about "Lady Beth," an extraordinary new play that is for theater what Springsteen's music is to rock 'n' roll. The play is the story of the 1982 closing of the Bethlehem Steel plant in Vernon, California. Six of the 2,000 workers left jobless have joined together to stage the play and tell the story of the closing. They are on a nationwide tour, to areas afflicted by layoffs, to tell their story. The first act of the play uses Springsteen's "My Hometown" to set the scene as the actors begin to tell the story of their lives.

The play evolves from theater piece to real life situation as the actors involve the audience in a discussion of the points addressed in the work. At the Pony, producer Susan Franklin Tanner addressed the situation in Freehold where the closing of the 3M plant put 370 men and women out of work.

At the end of the discussion period, Tanner brought up "the only Boss we'll ever love," and Springsteen took to the stage. Springsteen said that "a plant owes a responsibility to the community." He called on companies leaving a town to take responsibility for helping their workers survive. He spoke for about five minutes, though after the event he hung around for an hour discussing the play and greeting people.

Tanner said later Springsteen was instrumental in the funding and organization for the touring production. Early in the project, while the play was still being developed, Springsteen came by the union hall where it was being worked on and offered his support. He suggested using "My Hometown" as the theme song and gave permission for its use.

The play mirrors the situation that has occurred in Freehold with the 3M plant closing. Though the plant has shut its doors, organizers like Stanley Fischer still keep up the fight. Former employees have formed "Workers Against Shutdown," a lobbying group to protect workers rights, and the Workers Resource Center, which will aid dislocated employees. "This is the civil rights movement of 1980s and 1990s," Fischer said. "We can't prevent all plant closings but what we have to prevent is damage to the people. Maybe this play will make us all think a little harder."



Bruce Springsteen on stage at the Stone Pony, Sept. 28, 1986, discussing "Lady Beth," with steelworkers.

The play's 1986 "Hometown" Tour included such stops as Pittsburgh and Youngstown, Ohio. Says producer Tanner, "We are willing to show 'Lady Beth' wherever anyone wants to see it and can arrange for us to get there." All proceeds from the play go to charity to help employees who have been laid off.

For more information, or to organize a performance in your area, contact Susan Tanner, Theatre Worker's Project, 465 Vista Gloriosa Drive, Los Angeles, CA 90065. ☎



It's A Live! 5 LP Bruce set appears!

The big news, of course, is the release of *Live/1975-85*. The five-LP set was scheduled for simultaneous release in the US, Canada, the UK, Holland, Japan and Australia. It's assumed that most import copies will be identical to the US release, however the Japanese already have plans afoot to do the graphics on the Japanese CD in a way that will show up the US release.

"War" is the first single and as of press time was out only in the US. Release overseas is almost certain. Other singles are planned, and "Because the Night" and "Seeds" have both been mentioned as possible titles. "Merry Christmas Baby" is a great b-side.

To coincide with the release, CBS will also be issuing a promo LP, similar to the one issued for the Dylan *Biograph* set with ten songs culled from the set. This will be set for radio station release and will feature an altered cover. Other promo discs are being considered. CBS will also be releasing at least five different promo posters, a header card, and even two free standing displays for the boxed set.

The other major release to note is not a record but instead a book: *Bruce Springsteen Complete* was released in early October. Coming in two versions (piano or guitar—with the piano being 500 pages long) it's the ultimate bible for Springsteen fans and contains all the music and lyrics to *all* of Springsteen's albums plus 17 other songs written by Bruce. These include such classics as "Small Things," "Be True" and "Rendezvous."

The book includes several pages of great full color photographs (in both the guitar and piano editions). But most notable is the inclusion of the lyrics to the second album—lyrics that Springsteen fans have been waiting for for years. These lyrics were only officially released with the first Japanese pressing of this LP, released over ten years ago, and have been shrouded by mystery for many fans.

In addition to *Complete*, CBS has also rereleased in a very limited quantity, the great songbook to *Born to Run*. All of the music is in *Complete*, of course, but this songbook includes over a dozen classic photos that never were used in anything else, including a couple of shots of Bruce playing pool that are essential to any collection.

On the Bruce record front, apart from *Live/1975-85* releases, there have been no new official Springsteen records. We did, however, find one UK single that we hadn't seen before—"Glory Days" b/w "Stand on It." Previously we had only known this to be released as a 12 inch in the UK. The single features the same Bruce/flag cover as the 12 inch, though it's notable as the only release of this 45 internationally with a different cover.

Speaking of covers, country singer Mel

BRUCE SPRINGSTEEN & THE E STREET BAND/LIVE 1975-85

MARKETING OVERVIEW

You can't start a fire without a spark—and you can't follow up the best-selling LP in Columbia Records' history with anything but BRUCE SPRINGSTEEN & THE E STREET BAND/LIVE 1975-85.

BRUCE SPRINGSTEEN & THE E STREET BAND/LIVE 1975-85, a deluxe 5-LP set, is the collection for which fans have been clamoring for years. This long-awaited, historical set contains live performances of songs recorded during the U.S. concert tours of 1975, 1978, 1980-81 and 1984-85. The material spans Springsteen's entire recording career and all seven Columbia albums, including one early classic like "Rosalie" and "4th Of July, Asbury Park (Sandy)" recent hits from 1984's record-breaking *Born In The USA*, plus previously unreleased gems. From the opening chords of a powerful, solo piano rendition of "Thunder Road" to the closing notes of "Jersey Girl" 40 songs later you'll know that finally, the legendary energy and excitement of a Bruce Springsteen performance has been captured in a state-of-the-art digital recording.

All sets will be housed in a beautiful 12" x 12" 4-color box, with selections listed on the back cover. Each set will include a beautiful 36-page booklet that will feature lyrics and photos representing all phases of Springsteen's performing history.

All told, BRUCE SPRINGSTEEN & THE E STREET BAND/LIVE 1975-85 represents the definitive performance package from the ultimate American rock & roll performer. As a result, you can count on it being the biggest holiday gift of 1986, as well as the major release throughout 1987.

SELLING POINTS

• This is Bruce Springsteen's eighth release for Columbia Records and the follow-up to *Born In The USA*, the all-time best-selling LP in Columbia Records' history.

• This release was produced by Bruce Springsteen, Jon Landau and Chuck Plotkin. Material was engineered by Toby Scott, digitally mixed by Bob Clearmountain and digitally mastered by Bob Ludwig.



• While not originally recorded in the sequence that finally appears, all 40 songs of BRUCE SPRINGSTEEN & THE E STREET BAND/LIVE 1975-85 have been edited together, seamlessly giving the listener a musical experience that is truly the next best thing to being there!

• E Street Band members on the record include: Roy Bittan, Clarence Clemons, Danny Federici, Nils Lofgren, Pat Scialfa, Garry Tallent, Steve Van Zandt, Max Weinberg.

• BRUCE SPRINGSTEEN & THE E STREET BAND/LIVE 1975-85 is set for simultaneous world-wide release on November 10th, thereby ensuring a tremendous anticipation and reaction literally heard round the world.

• BRUCE SPRINGSTEEN & THE E STREET BAND/LIVE 1975-85 carries special previews and pricing, making it affordable to consumers on a mass level.

• Considering the fact that the initial announcement of the set garnered front-page coverage in USA Today, Hollywood Reporter and Daily Variety, it is certain that the actual release will be greeted by massive national and local media attention.

• The announcement of this package was broadcast immediately on radio stations all across the country. The actual release will be met with unprecedented airplay at all formats! Additional promotional plan details will follow.

• Through radio, retail, and press, the college department will make this LP the one gift that every college student will want.

• Each set box will be color-coded by configuration for instant identification. LP boxes feature white type, cassette boxes blue type and CD boxes have red type.

• BRUCE SPRINGSTEEN & THE E STREET BAND/LIVE 1975-85 presents Bruce and band at small club dates, medium arena concerts and 80,000 seat stadium performances.

• Live recordings of Bruce Springsteen have always been much in demand but never before authorized for release. The years of rumors preceding release of BRUCE SPRINGSTEEN & THE E STREET BAND/LIVE 1975-85 will make it a much sought-after item for millions of record collectors. It will appeal to recent fans as well as long-time supporters.

• In addition to the 11 million copies of *Born In The USA* sold in the U.S. alone since its June '84 release, catalog sales of Bruce's first six LP's were also raised by almost three million copies! Keep checking catalog stock!

• Considering Springsteen's legendary 4-hour performances, it would have been impossible to accurately present a live set with a single or even double LP set. The music on BRUCE SPRINGSTEEN & THE E STREET BAND/LIVE 1975-85 is a total of 3 hours and 20 minutes of non-stop, first-class rock & roll!

PACKAGE COMPONENTS

(All configurations will be simultaneously released)

LP Set—5 LP's/36-page booklet
Cassette Set—3 Cassettes/36-page booklet
Compact Disc Set—3 CDs/36-page booklet

ADVERTISING

P.O.P.

• Pre-release striped posters (with in-store date)

• 3 x 4 Artist Poster

• 2 x 2 Cover Blow-Up

• 3 x 3 Cover Blow-Up

• 2-sided Album Flats

• Text/Header Card

• Free Standing Display Bin (holds 60 boxed sets)

• Counter Bin (holds 15 boxed sets)

TRADE

4-color, 2-page spread in Billboard and Cashbox

(on-sale in-store date of November 10th)

CONSUMER PRINT

150/300/600-line ad reprints for local insertion

TV

Major TV campaign to commence early December, to include both national and local spots.

RADIO

72/38/60 sec and spots will be available.

SHIPPING

Pre-release posters to be shipped with "In-store

November 10th" for New York and Los Angeles street posting.



McDaniel recently put out "Stand on It" on his latest LP. Little Steven also had one of his tunes covered by Jimmy Barnes, a UK singer and former leader of the Australian group, Cold Chisel—Barnes covered "Ride the Night Away" on his recent album.

Southside released his "Renee" single in the UK, Holland, Canada and the US. It charted in the US but soon bubbled under. A second release of "Tell Me (That our Love's Still Strong)" was planned for US and European release. John Eddie released "Stranded" as his third single from his debut album in both the US and Canada.

Probably the weirdest Springsteen release we've seen in years came to us from a friend who recently traveled to Indonesia and picked up a cassette of *The Very Best of Bruce Springsteen*. The sound quality is worse than most bootlegs and the selection of songs is one

Above: The CBS marketing plan for "Live"; the Brazil EP promo with "Glory Days"; the UK "Glory Days" 45; A UK punk band's cover of "I'm On Fire" also features a parody sleeve on the 12 inch pressing of the single.

of the strangest yet. What's really weird about the release though is the inclusion of a lyric sheet, obviously translated by someone with no knowledge of the English language. It contains such gems as "Seems like I am laugh up in your trap again" (on "Trapped") "Now they great us are the chaplessstreet are get buses, for slep on the beach all night" (from "Sandy"); and "Sandy, that walters all seing roaster desire for me. As broken with the last night since you won't settle self on fire for me another" (also from "Sandy"). A real screamer, this one.

You can count on Bobby B.

BY ROBERT SANTELLI

When Billy Rush left Southside Johnny and the Jukes, some longtime fans of the group wondered if anyone could fill his shoes. After all, not only was he the guitar player, but Rush also sang back-up vocals, wrote songs, helped produce the records and helped lead the band.

His replacement was Bobby Bandiera. One of the Jersey Shore's most popular musicians, Bandiera was also the area's best guitar player not connected with a major recording band. As a founding member of Cats on a Smooth Surface, which, for years was the Stone Pony house band, Bandiera established himself as a top-notch performer whose stage presence would eventually take him beyond just playing local beer joints and clubs.

It's been almost two years since Bandiera joined the Jukes. His economic, yet crisp and colorful guitar solos have given the Jukes' sound a new sparkle and freshness. His vocals make the band stronger in that department than it's ever been before. And Bandiera's song, "You Can Count on Me" (off the album, *At Least We Got Shoes*, a title which Bandiera was responsible for), has just been released as a single in the United Kingdom.

Backstreets talked to Bandiera just prior to the Jukes' month-long fall tour of the Northeast. He touched on his role with the Jukes, his near-miss with the E Street Band, and his future ambitions. Here's what he had to say:

Backstreets: *Let's begin by talking about you joining the Jukes. How did you become a member of the band?*

Bandiera: I met Southside three years ago at the first LaBamba Christmas show. But I knew and worked with Kevin Kavanaugh and Mark Pender even before that. They'd sit in with Cats when the Jukes were off the road. Anyway, when Billy Rush decided to leave the band, he called me up and asked me if I'd be interested in taking his place. He told me that as far as he and Johnny were concerned, I was the guy they wanted, and if I said yes, they wouldn't even bother to audition anyone else. I thought it over, and the next day I called Johnny and told him I'd do it. Three weeks later I was performing in Germany with the band.

Backstreets: *Prior to you joining with the Jukes, there had been a number of rumors that you might be the new guitarist in the E Street Band, replacing Miami Steve.*

Bandiera: I heard those rumors too, and I thought I had a chance. The main reason I was led to believe them was because they were so publicized in the media. It was in the



Bandiera: "The video jock held up my picture and said 'here's the next E Street Band guitarist.'"

newspapers, in magazines, on radio, on MTV. I remember on MTV, the video jock held up a picture of me and said "here's the new E Street Band guitarist." My mother called me up that night, all excited. She says, "Congratulations!" I asked her for what, what happened? She answers, "You're in the band." I told her I didn't know anything about it.

Backstreets: *Did Bruce ever come out and say anything to you about the possibility of joining the E Street Band? After all, he was jamming pretty regularly on Sunday nights with you and Cats at the Stone Pony that year.*

Bandiera: Bruce never came out and actually said, "I'm thinking about bringing you into the band." However, I had heard that in so many words from other people in the organization. Whatever the case, I knew there was a possibility that I could be asked to join the band. One day I did talk to Bruce about it. I told him that I knew that Steve was leaving and that he'd probably be auditioning guitar players to replace him. I asked Bruce if I could have a crack at the audition. He said he wasn't sure which way it was going to go. He was talking it over with the band and with management, and when the time came to make a decision, I'd know about it.

Backstreets: *Did Bruce ever get back to you?*

Bandiera: No, he didn't. But he had so much on his mind at the time. He had the record to think about (*Born in the USA*), the tour,

choosing someone to replace Steve, band rehearsals. I understood why I never did hear anything from him one way or the other.

Backstreets: *So how did you finally hear that Nils Lofgren got the position instead of you?*

Bandiera: A good friend of mine who knew Nils told me. He called me and said, "I'm afraid I got bad news for you. Nils got the gig." What could I do? It's water under the bridge now.

Backstreets: *Back to the Jukes. You stepped into a role in the band that was much more than just the guitar player. Were you prepared, in effect, to take over all of Billy Rush's responsibilities?*

Bandiera: Not really, not all at once. But I was very enthusiastic about joining the band. I didn't come in as a writer. I came in as a guitarist and singer. I remember seeing the band at the Pony in the early days and saying to myself, "there's a band I wouldn't mind being a member of." And here I am ten years later. I wonder why it took so long? (laughs)

Backstreets: *Was the adjustment from playing with Cats to playing with the Jukes a difficult one?*

Bandiera: No, because I knew Kevin (Kavanaugh) and Mark (Pender) as well as Johnny. I wasn't coming in cold as the new guy who didn't know anyone.

Backstreets: *Are you satisfied with your role*
(Continued on next page)

Bobby Bandiera

(Continued from previous page)

in the Jukes?

Bandiera: Yeah. I don't walk on anybody's stage and assume I'm going to grab the spotlight. My basic thing was to come into an R&B band and play as well as I could play and contribute in any other way I could, too. Johnny never specifically required me to write, but he always would ask if I had something (a song). And if I did, he wanted to hear it.

Backstreets: Is that how "You Can Count on Me" got on the record?

Bandiera: That song was actually written a year and a half before I got into the band.

Backstreets: In addition to the Jukes, you always seem to be forming these temporary bar bands and playing Shore clubs whenever you're not on the road with the Jukes.

Bandiera: I just like playing. I can't sit around without at least trying to write or putting together a bunch of guys to play a few local gigs.

Backstreets: You've got quite a following at the Shore. It seems that whatever band you put together, there's plenty of late '60s-Cream style songs in the set.

Bandiera: Oh yeah. They're songs I've



Southside and Bandiera: A perfect coupling.

always liked to do. They're my roots. You can't expect, though, to do them in a Top 40 bar. But I think we got some pretty loyal support at the Shore, so we can get away with it.

Backstreets: We were speaking about rumors before. There's a new one flying about. It has to do with you going out on your own as a solo artist. Is there any truth to this?

Bandiera: I'm very happy with the Jukes. It's a real good situation for me to be in.

Everyone in the band is a good musician. Playing with a band that has a great horn section is something I've always wanted to do. However, I would like to try and do something on my own eventually, you know, with my own band. But that's down the road. I'm a Juke, what can I say? I don't see myself just walking out. If I did anything on my own, I'd probably ask Johnny to help me with lyrics or whatever. It's nothing that I would do behind his back.

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Asbury Park R&R Museum

BY ROBERT SANTELLI

When Steve Bumball and Bill Smith opened the Asbury Park Rock 'n' Roll Museum last July 4th, there was no shortage of skepticism about the merits and needs of such an enterprise. Amid the excitement were concerns and claims that the museum would be nothing but an exploitive and tacky glorification of Bruce Springsteen and two overzealous fans.

The Asbury Park Rock 'n' Roll Museum *could* have turned out to be such a thing, but it didn't. People who visited the museum during its first week in existence marveled at the quality of the exhibits and how even-handedly Bumball and Smith handled Springsteen's early history against the backdrop of the overall history of the Jersey Shore music scene.

Most impressive were Bumball and Smith's dedication to detail and accuracy and their celebration of the unsung heroes of Asbury Park. Within a month, any remaining criticism of the museum was drowned out by those who had nothing but praise for it.

"I think we proved our critics wrong," says Smith with a smile. "It was always our intention that if we were going to put the museum together, that we would do it right."

The Asbury Park Rock 'n' Roll Museum closes for the winter Thanksgiving Weekend. It will re-open on weekends in March and resume its seven day summer schedule in May. *Backstreets* recently spoke with Bumball and Smith about the museum's six months in operation.

Backstreets: *What exactly were your goals when you first conceived the idea to open a rock 'n' roll museum in Asbury Park?*

BS: Basically, it was to have people come into the museum, look around and enjoy themselves, and leave with a little bit more knowledge about Bruce and the Asbury Park music scene than they came with.

SB: We've had a lot of fans come through and musicians like Max Weinberg, Southside Johnny and Patti Scialfa who really like what we've done and even offered donations. That makes us feel really good.

Backstreets: *In the beginning, some critics felt that your aim was essentially a Bruce Springsteen museum.*

SB: Initially, the focus of both mine and Bill's collections was Bruce-related material. It was really quite a challenge to dig up material on other Shore bands, especially those from the 1960s.

BS: There's no denying that Bruce-related

material would be, is, and probably always will be the main attraction. But what makes us feel good is the way visitors ask questions about other artists such as Billy Chinnock, Sonny Kenn and Lance Larson, to name just a few. People come to the museum because of Bruce, but when they leave, they realize there's been a lot of great talent to evolve out of the Shore area.

SB: We encourage everyone who visits the museum to ask questions. We've gotten a lot of mail from fans who said they really enjoyed their visit because we made them feel so welcome. That's nice to hear.

Backstreets: *What kind of statement does the museum make about the Jersey Shore music scene in general and Bruce in particular?*

SB: That the area has an unusually rich musical history. The Shore has given birth to an incredibly large number of bands, good bands. Also, that there's a rich ongoing music scene here. The stars of tomorrow are playing in local clubs tonight, so to speak.

BS: I think the theme we've tried to incorporate into the museum is that Bruce has had company. In other words, he is certainly the greatest artist to have come out of the scene, but there are a number of others who also made great music.

Backstreets: *What things don't you have, but would very much like to have in the museum?*

SB: Instruments. We'd love to get on display one of Bruce's guitars. We have leads on a couple of them, but it's hard to say if we'll actually get one of them.

BS: I'd like to get more material on Steve Van Zandt's early career. We really don't have his pre-Steel Mill days covered as well as we should.

Backstreets: *What would you say is your most treasured item in the museum, the thing each of you hold most dear?*

SB: I would have to say the Upstage sign, since we spent such a tremendous amount of effort to get it.

BS: I'm most proud of the way we've covered Bruce's career before the release of his first album. If I could go back in time, the thing I'd want to see most is a Steel Mill show.

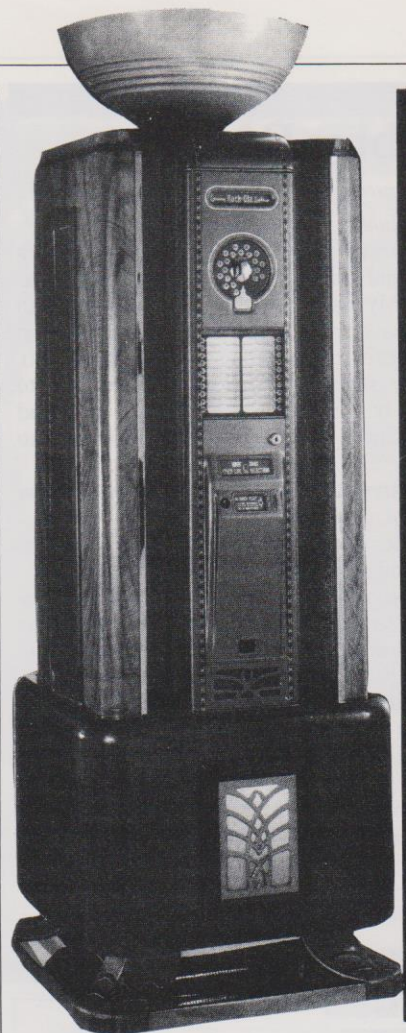
Backstreets: *Did you ever formally invite Bruce down to the museum?*

BS: We invited Bruce and his management to our grand opening and reception at the Stone Pony, but we received no reply. Our public relations director went up to Bruce at the Pony recently and asked him when he was going to come down. He was very positive and friendly and said he'd do so soon. We're obviously looking forward to his visit.

Backstreets: *Looking back over the museum's first season, what are your feelings and recollections?*

SB: It's been a lot of fun, relatively successful and very rewarding. We've met a lot of great people.

BS: It's also been very educational. We've learned an awful lot about the early Shore bands and Bruce's early career. The more we know, the more we can pass on to the people who visit the museum. We're looking forward to next spring. 🍀



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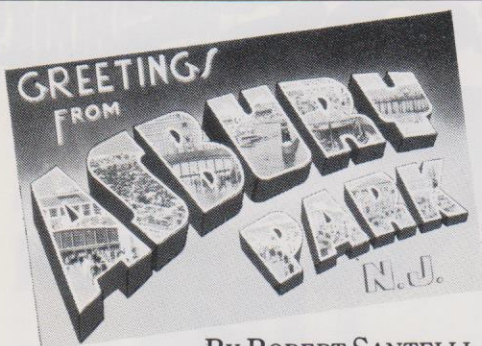
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BY ROBERT SANTELLI

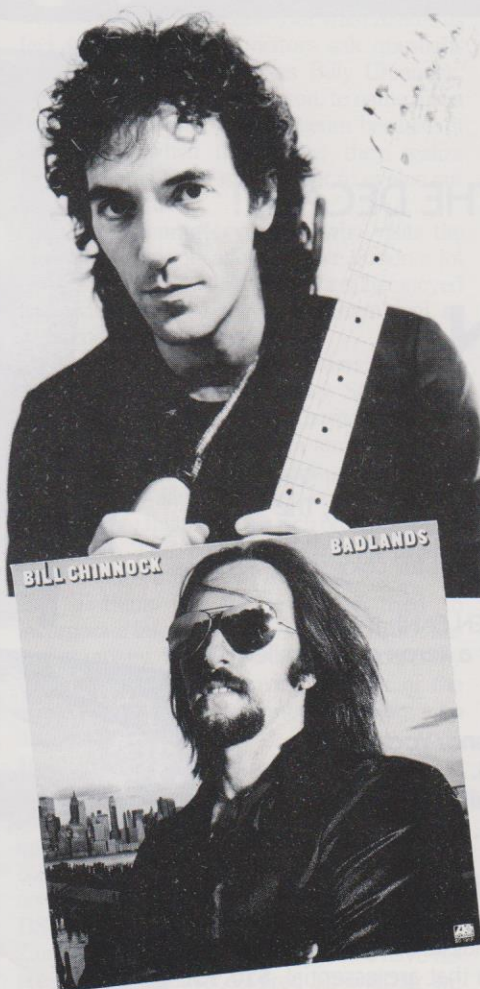
(Greetings From Asbury Park is a regular column on the Jersey Shore scene by Robert Santelli. Santelli is a noted Jersey writer who worked with Max Weinberg on the classic *The Big Beat*. His latest book is *"The Jersey Shore: A Travel and Pleasure Guide"* published by East Woods Press.)

Let's begin with a few noteworthy items. Jersey Shore music fans will be interested in a recently released album called *Waves: The Jersey Shore, Vol. 1* on Jay Stone Records. Recorded, produced, and released locally, the album features the sounds of seven Shore bands. Although none of the bands can be considered truly top-notch, the music contained on the album certainly reflects the potential of a few of them as well as the rich musical diversity of the current Shore music scene. Most impressive are the two tracks by The World—"Working Girl" and "Attack '86"—as well as the Z Band's medley of "Soul Man," "I Thank You," and "Hey Bartender," all R&B classics performed with the enthusiasm and energy we've come to expect from Asbury Park bar bands.

The record sells for \$7 and is available by writing to Jay Stone Productions, P.O. Box 461, Belmar, NJ 07719. A small portion of the proceeds will go to the Danny Conway Association, a Shore charity which aids local handicapped and underprivileged children and a new fund set up to assist needy local musicians with recording expenses. E Street Band bass player Garry Tallent helped out with the project.

As we go to press, the Stone Pony is gearing up for the finals of the Third Annual Original Band Competition. Of the 20-odd bands which were selected to compete, there are five left. The Cruisers, Pompeii, No Heroes, Silent Partner and Ki will battle it out for free recording time at Shorefire Recording Studios in Long Branch, NJ and the media attention that goes with winning the event. The contest is run by Jack Hurley and Alternative Entertainment, a Shore-based booking agency.

Eddie Testa—author of "Save Love, Save Life," the Jersey Artists for Mankind (JAM) song which wound up on the B side of the single, "We Got the Love"—fronts the Cruisers. Pompeii, a Freehold-based mainstream rock act, finished in the finals last year. Either band has the popular support to win the competition this year. Check next issue for results of the contest and a few comments to go with them.



Billy Chinnoch and his best LP, *Badlands*, which had the misfortune to come out just before Springsteen's song of the same name.

Billy Chinnoch's new album, *Learning to Survive in the Modern Age*, (CBS Associated) should be out by the time you read this. Chinnoch, a longtime member of the Jersey Shore music scene whose roots extend back to the days of Upstage, moved to Nashville a few years ago. That's where he finally was discovered and offered a record deal. His debut album on CBS Associated, *Rock 'n' Roll Cowboys* (there are other non-CBS Chinnoch albums; *Badlands* and *Dime Store Heroes* are the best of them), saw Chinnoch blending commercial country with Jersey-styled rock/R&B. Although the LP didn't attract much attention last year, CBS was obviously impressed enough to let Chinnoch produce *Learning to Survive*, budget in a video (which can be seen on MTV), and support him through a tour of U.S. clubs. There's also the possibility, say insiders, that he'll wind up on the current Bob Seger tour once the Fabulous Thunderbirds leave.

Chinnoch recently won an Emmy Award for his song, "Somewhere in the Night," which was selected by the soap opera, "Search for Tomorrow" as the theme song for the show. Seems like the soaps have something for Jersey Shore artists. Remember when Southside and the Jukes

made an appearance on mid-day TV? Chinnoch will do the same in an upcoming episode of "Search for Tomorrow." Look for an interview with Chinnoch in a future issue of *Backstreets*.

John Fogerty's concert at the Shore's Garden State Arts Center was a wonderful way for the summer season at the Shore to conclude. Fogerty introduced material off his new album, *Eye of the Zombie* and performed most of *Centerfield*. The only disappointment was the lack of Creedence material.

Also in the area recently was Felix Cavaliere, the guiding force behind the Rascals, certainly one of the best mid-60s American bands that answered the British Invasion, and a big influence on a number of contemporary Shore rockers. He performed first at Sayreville's Club Bene' and later at the Stone Pony. When asked about a possible Rascals re-union, Cavaliere had this to say: "It's been discussed four or five times over the past few years. Last year I initiated it. But it was an aborted mission and a very painful experience. There's no logical reason why we can't re-form. Only stupidity and jealousy stand in the way. As far as I'm concerned, I'm ready and available to do it."

You might recall that Dino Danelli, the Rascals' drummer also kept the beat for Little Steven's Disciples of Soul.

In August John Eddie's two sold-out performances at the Stone Pony proved what Shore music fans have known for quite some time: the boy can rock 'n' roll. Eddie is in the midst of a U.S. club tour in support of his self-titled debut album on CBS.

Who said the only rock 'n' roll that comes out of the Jersey Shore is R&B-tinged, saxophone-soaked bar band stuff? Jon Bon Jovi, whose band, Bon Jovi, currently has a monster single and album, hails from the Jersey Shore and still lives here. "You Give Love a Bad Name" and the album *Slippery When Wet* are both riding high atop the charts. They illustrate that the Shore is quite capable of producing rock 'n' roll just this side of heavy metal. Bon Jovi recently opened for 38 Special at the Meadowlands and made it incredibly difficult for the headliners to take the stage. The boys made a big impression on the home crowd, enough to be called back to headline the Meadowlands this December. Jon Bon Jovi promises a no-holds-barred show. You hear that girls?

Bon Jovi rehearsed at a defunct Asbury Park club called the Hot Dog House this past summer. Whitney Houston was also in town doing the same thing, although she chose to work out of Convention Hall on the boardwalk.

Tidbits. . . Roy Bittan sat in with Bob Seger at the Meadowlands recently. Max Weinberg is once again touring colleges and universities. His two-hour talk highlights the history of the E Street Band, among other things. He also shows an outstanding video of never before seen clips of the E Street Band. In addition, he's autographing copies of his book, *The Big Beat (Conversations with Rock's Great Drummers)* at the conclusion of the lecture.

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P.O. Box 51225, Seattle, WA, 98115, U.S.A.

BY KATE BLACKLOCK

Though their current album is titled *At Least We Got Shoes*, an older album title may better sum up the current state of Southside Johnny and the Jukes: This time it's for real. The current line-up of the band is proving to be the best in years, or maybe, the best ever. The addition of Bobby Bandiera gives the band that certain something that seems to have been lacking ever since the departure of Steve Van Zandt.

Though Mark Pender has just recently left the band and their new album already has fallen from the charts, that doesn't make the band's recent live shows, or the new album, any less great. The band has been crisscrossing the country of late and plan to tour Europe.

We recently talked with Southside while he was on the California swing of the tour (even opening some dates for the Beach Boys).

Backstreets: *How do you feel about being "cult" figures, or do you see yourselves as major cult figures?*

Southside: We like it, we get to wear black hoods and carry candles. I don't think of us as cult figures, we're just a band that is known and liked by less people than we should be. We make headway here and there. We go up and down.

Backstreets: *The new album is a refreshing return to the original Jukes sound, and it has been critically accepted fairly well, how has the public accepted it?*

Southside: So far so good. Everybody I've run into, as far as fans and things, has said, "love the new album." They don't always do that. They certainly didn't do that with *Trash It Up*. When I go shopping, in my little area, a lot of people know me, and they will tell me they like the new album a lot. We played these songs live a lot before we made the album. It was one of those things I wanted to do on other albums, but didn't. It's a great tool. This way you know what works and what won't. We picked the ones that got the best reaction. So, I knew ahead of time that these songs worked, at least live.

Backstreets: *Have you ever considered doing an album of the R&B and soul classics that have earned you your reputation?*

Southside: I'd like to do one or two, but, I don't think I would do a whole album, unless we were much more established. Just because I wouldn't feel comfortable.

Backstreets: *You have said that there is no way you would ever put "Try a Little Tenderness" on an album.*

Southside: Not yet anyway. It's the kind of song that I have so much respect for the artist, Otis Redding. But, I have a great backlog of songs in my bureau drawer next to the bed. Everytime I hear one or think of one, and I feel we could do it, I write it down.

Backstreets: *Were there a lot of left-overs from "At Least We Got Shoes"?*

Southside: One song that Robert Gordon wrote, and we recorded, and we decided to leave off the album. There were other songs



Southside Johnny:

on Otis, Shoes and Bruce

that we had learned, but they didn't make the album.

Backstreets: *In an interview about a year and a half ago, you mentioned at that time you had a lot of music and song ideas inside you, and no vehicle for them. Is this album what you've been waiting for?*

Southside: In one way, but, I think what I was talking about, is that I have a lot of songs that don't fit the Jukes format. I always wanted to record with Ry Cooder. Do a very eclectic amalgam of styles. I'd like to do something on that order. But, it takes money, and we just don't have the cash.

Backstreets: *How do you feel the band has evolved since the exit of Billy? It seems that you have gone back to the more brass oriented sound, or do you feel this would have happened, anyway?*

Southside: We were definitely headed that way. The *In the Heat* album had more brass than *Trash It Up*, Billy likes to use brass but Nile Rodgers wasn't into it. Once Billy left, we started to go back into the R&B. Billy has a lot of rock 'n' roll in him, and a lot of the modern R&B in him. But, I'm more comfortable with the traditional R&B.

Backstreets: *After ten years in the recording business, and ten albums, what do you feel is in store for the Jukes? The ever elusive "super stardom"?*

Southside: I don't know about super stardom. That's mostly a pipe dream, I think. I would like to make more albums. I have a lot of good songs to do. And I want to tour. I love what I'm doing, and I want to continue doing it. And I think I will. I would like to have more success for the band. I would love for "Walk Away Rene" to be a hit single. I'd like for the

next hit single to be a song I've written. But, mostly what that would do is open up a lot more touring possibilities. I'd love to sell a lot of records, but, I'd like to do it for a lot of reasons, not just money. Although cash is always nice.

Backstreets: *Sam, Otis, Marvin and Jackie are more noted for being enduring artists. Do you feel you'll be an enduring artist, rather than an up-front popular artist?*

Southside: Well, I intend to stick around as long as I can. I dearly love singing, and I plan to continue to sing until someone puts a gun to my head.

As far as enduring, I don't know. I always try to make the best music I can, and put on the best show I can. I try very hard to write good songs and make good albums. That's enough for me to worry about. I don't worry about the future, and I certainly don't worry about the past.

Backstreets: *What are the possibilities of Bruce ever getting on stage with you, again?*

Southside: I don't know. Those are the things that happen when they happen. You can't plan those kind of things. We all have a history of jamming and taking chances on stage. And I enjoy doing that on stage almost more than anything else. I like when something new happens. When it works, even when it doesn't. I enjoy the freedom. You're free to try a song that you've never done before, have somebody come up and play or sing. So, I'm open to that a lot of different areas. Of course Bruce and Steve are always welcome. Because I know when they get on stage, they know what they are doing.

Backstreets: *Are you going to do another live album?*

Southside: I don't know. I've been thinking about it. But, I don't think we have enough material, yet. But, I imagine we will do another one in the future. We just rejuvenated a couple of old songs, "Restless Heart," "Take It Inside," and "Some Things Just Don't Change." It was a lot of fun. We rehearsed them quite a bit. They had to go back and listen to the tapes, and go over them. Because when you don't do a song for a few years you get very rusty.

Backstreets: *What about Trash It Up?*

Southside: A lot of people like that album very much. Almost every show someone will come up and request something from it. But, we just don't do any. I have bad feelings. I was in a bad state when we made that album I wasn't happy with the way it came out. I don't know that it was Nile Rodgers' fault, I was supposed to be dictating terms, and I wasn't. I wasn't in any kind of shape to be telling anyone anything. It was more my fault than anyone's.

Backstreets: *Are you playing harp as much as you used to?*

Southside: Not as much as I used to, I should play more, but, I don't play as well as I used to, either. If I played more I'd get better. Who knows? We'll see. If I can get my situation straightened out as far as equipment I probably will play some more. I have been better at it. ♪

He was the beat behind Steel Mill

VINI ROSLIN

BY ROBERT SANTELLI

Although Vini Roslin was never a member of the E Street Band, his name and musical contribution are nonetheless important ones in the early career of Bruce Springsteen. Roslin was the original bass player in two of Springsteen's early bands, Child and Steel Mill, and one of the most respected musicians on the Jersey Shore in the mid and late '60's.

He first came to local prominence as a member of the Shore's most popular mid-'60's band, the Motifs. Then, when Springsteen and drummer Vini Lopez decided to put together Child, the Shore's first rock band which played almost all original material, it was Roslin they chose to be the bass player (The other member of the band was Danny Federici.).

Roslin remembers his days in Child, which would later be called Steel Mill, as a "sensational band, definitely the best band at the Shore in the late '60's." There are a few longtime locals who would disagree with him. In an exclusive interview with *Backstreets*, Roslin recalled the Child-Steel Mill era and revealed his impressions of a music scene that would produce Bruce Springsteen and the E Street Band.

Backstreets: What are your recollections of the Motifs?

Roslin: We were a pretty good band for the times. I joined the group in 1964 or so and managed to learn a lot about music and the local music business. We'd play the West End Casino in Long Branch in front of 1500-1800 people. We'd either headline or open for recording acts like the Duprees, Don & Juan, and the Young Rascals. They were good days to be in a band.

Backstreets: When did you first meet Bruce?

Roslin: I had known about the Castiles. The group played a Battle of the Bands at a roller rink. I was one of the judges. At the time I was in the Motifs, but we weren't allowed to compete because we were union. As a judge, I had half of a vote, believe it or not. The Castiles didn't win, but I thought so much of the band, that I wanted to tell them they were one of the best groups, along with Sonny and the Starfires, which featured Sonny Kenn and Vini Lopez on drums. So I went over to the house of the Castiles' manager, Tex Vinyard, and told the band what I thought of them. From that point on, I started hanging out at Tex's house. We used to get together and jam on Sunday afternoons in Tex's dining room.

E Street Alumni

(This is the fifth in a continuing series of articles on E Street Band Alumni. The David Sancious segment was postponed until our special 20th Anniversary Issue, next time.)

Backstreets: As a member of the Motifs and the holder of a union card, you were probably making good money as a musician.

Roslin: We made decent money. It certainly was more than most other bands were making. We had a lot of gigs. We played the teen clubs, high school dances, places like the West End Casino.

Backstreets: Why then did you opt to go with Springsteen and Lopez and join a band that was, for the most part, starting from the bottom?

Roslin: I wanted to play in a band that was going to do original songs in a style that was close to what Cream and Jimi Hendrix were doing at the time. And that's what Bruce was about back then. He had already made a name for himself at Upstage as a guitar player. Not too many people today realize just how good a player he was. He ripped. He was one of the best at Upstage, if not the best.

Backstreets: Did anyone else other than Bruce contribute original songs to Child?

Roslin: No, Bruce did all the writing, although we'd all throw our two cents in during rehearsals. The band was a real commitment. We all decided that we would do original material and get as good as we could as a band. No one worked outside jobs, so basically all we did was practice. We spent a lot of hours in a surfboard factory; it was there we'd rehearse all day long.

Backstreets: Where did Child play? The band wasn't doing the local bar circuit was it?

Roslin: Not really. We started off playing Monmouth College and a few other places. Our first gig, which I still think was our best, was in a park, West End Park. There were other bands that performed too, but we tore the place up. And from that point on, word-of-mouth spread our name around. We also played clubs like Pandemonium and the Student Prince, but we were starving all the



same. We weren't making any money.

Backstreets: Why did the band change its name to Steel Mill?

Roslin: Because we found out that there was another band called Child and once, when we were playing in Richmond, Virginia, the people down there confused us with the other Child, who had a record out. Besides, we wanted a heavier sounding name at the time. So we sat around one night and one of our friends came up with the name Steel Mill. It sounded good to us, so we kept it.

Backstreets: Steel Mill's reputation grew beyond the Jersey Shore. You mentioned the group played Richmond, Virginia.

Roslin: We played there quite a few times, actually. That was a good town for us.

Backstreets: And you also played northern California, specifically San Francisco. What prompted the trip across country to play there?

Roslin: Tinker, our manager, was originally from California and had some connections out there. So, the attitude in the band was, "Let's go out there and play and see what happens." It seemed like a fun thing to do and it was. But we starved out there, too. We got to play the Fillmore and we were regulars at the Matrix.

(Continued on next page)



Above: Vini Roslin today with his band J. P. Gotrock (From left to right): Roslin, Vini Lopez, Don Erdman, Dave Shearn, and Al Schmitzer. Assorted Steel Mill and Child posters.



(Continued from previous page)

Backstreets: How did the Fillmore gig come about?

Roslin: We didn't play the Fillmore gig until we moved up to Oakland. Before that, we played at the Esalen Institute in Big Sur. Anyway, the Fillmore would have a talent night, although I don't know if that's what they actually called it. One of the bands scheduled to play cancelled or something and we got in. It was great. I think it was the

greatest night of my whole life. The place was pretty packed and the PA was incredible. We got a standing ovation. We were an absolutely unknown band in California, and here we were getting a standing ovation. We went back and played a second night and did just as well. That's when Bill Graham offered us the free recording time.

Backstreets: And did you record?

Roslin: Yeah, if I remember correctly, we recorded five songs, which are floating around somewhere on bootleg albums. The guitar player in the band I'm playing with now was in New York recently and bought a record that had some of the songs we recorded in California on it.

Backstreets: Why didn't the band stay out in California?

Roslin: We were broke and starving. And we knew that back home we could do much better, at least financially. So we left after about three months, went to Richmond where we played a concert and returned to New Jersey. It was right after that I left the band.

Backstreets: Afterwards, you played in a number of other very popular Shore bands.

Roslin: I did. I went back to the Motifs for a bit, but I also played in the Shakes with Vini Lopez, and the George Theiss Band. Theiss, as you know, was in the Castles back when Bruce was a member.

Backstreets: And today you're with J.P. Gotrock.

Roslin: That's right. I'm back playing with Vini Lopez. We do basic rock 'n' roll and some R&B stuff. It keeps me playing. And that's what I want to do, keep playing. Rock 'n' roll has always been a big part of my life. I want to keep it that way. 🍷

TIRED OF ROLLING STONE?

Whether it's on the front lines of the fight against censorship of rock & roll or on tour with Bruce Springsteen, *Rock & Roll Confidential* is where the music meets real life. Edited by *Born to Run* author Dave Marsh, RRC is an outrageous but accurate 8 page monthly newsletter that reports on payola, home taping, musicians' growing political involvement, and anything else that affects you, the rock fan. Always plenty of reviews of records, videos and music-related movies and books. No ads, no puff pieces, just the truth.

"You may not agree with everything you read here, but it's the only place the discussion is happening."

--Jackson Browne

"It can't be mistaken for an entertainment mag, though it's far more entertaining--and hip and funny--than Rolling Stone."

Joyce Millman, Boston

Phoenix

"Avidly read by industry insiders..."

Patrick Goldstein, Los Angeles

Times

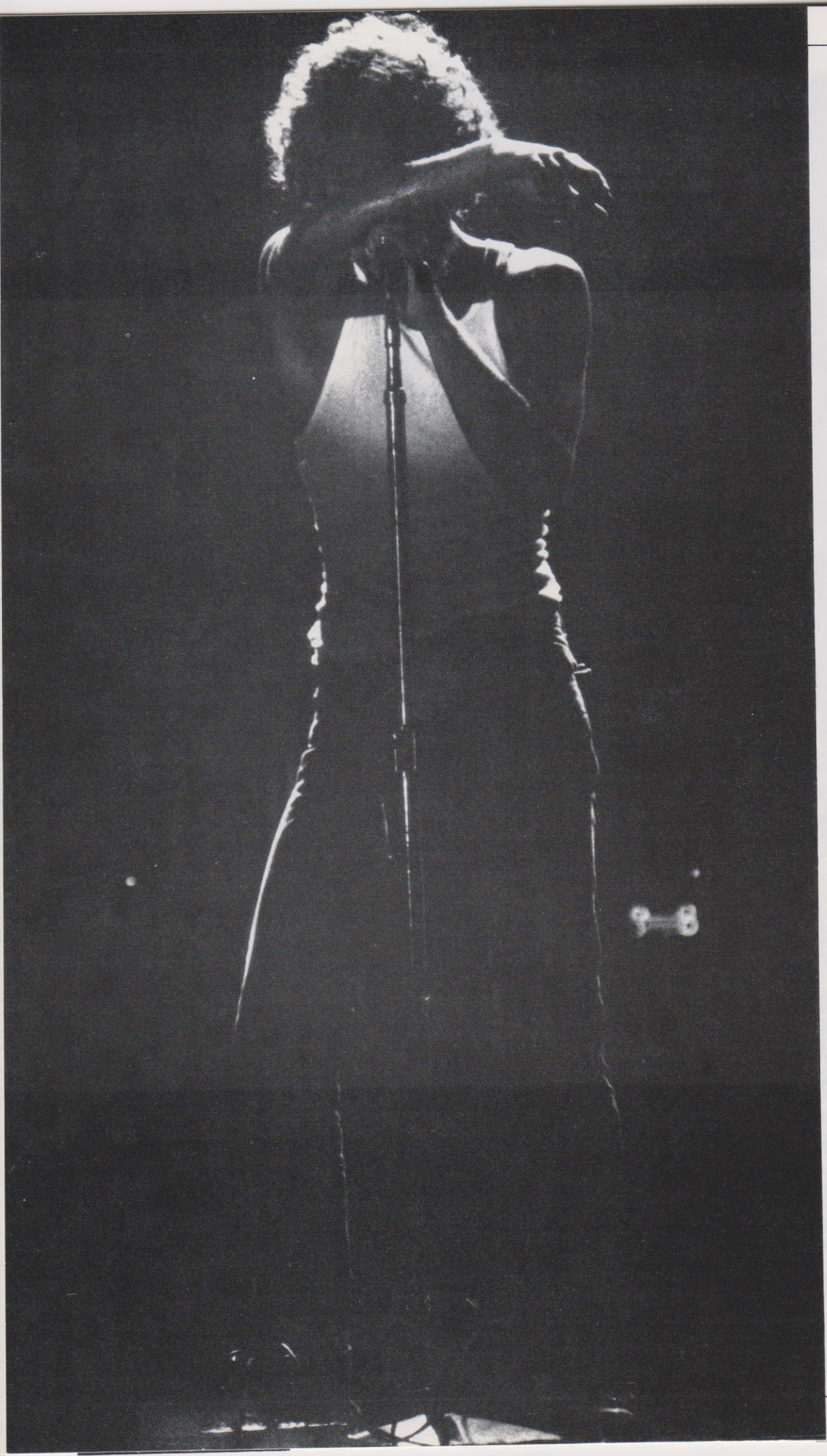
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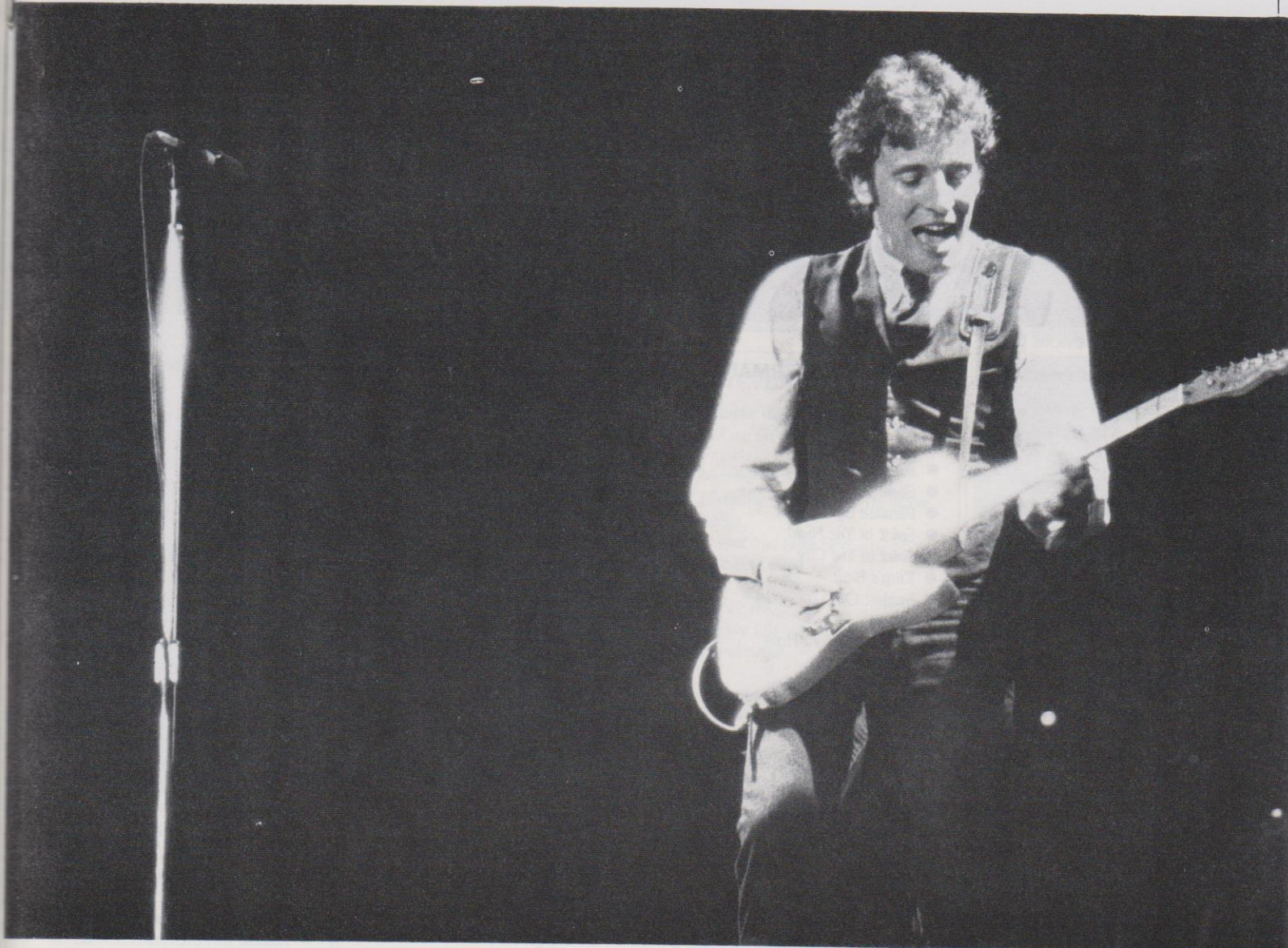
How does one cover the most awaited live LP in the history of rock 'n' roll? That was the question we found ourselves confronted with in regards to *Bruce Springsteen and the E Street Band/Live 1975-85*. A 5 LP, 3 CD set, the album already has gone platinum (on the first day of its release) with advance orders already over the two million mark.

Unlike all of Springsteen's other albums, this record is not a singular work of creativity to be analyzed over and over again. It is a collection of glimpses of Bruce Springsteen live, 40 in all, taken from over ten different shows. And because every listener comes to it with different expectations it is a work that will mean different things to every listener.

One thing is clear: The set sounds fantastic and having stuff like "War," "Fire" and "Backstreets/Sad Eyes" on CD is almost too good to be true. Releasing "War" as the single also gives the set political significance. Word is that Bruce is also continuing work on a "new" record and release is very tentatively slated for June.

To cover the record we decided to ask several of our contributors to list their choices for 40 songs live, insisting that they pick tunes that were both possible to include (that had been performed live and that sound-board tapes existed for) and that roughly fit the same time period. The responses are as varied as the individuals polled. We've sorted the lists into three sections to correspond with the CD release.

ve 1975-85



BY CHARLES R. CROSS

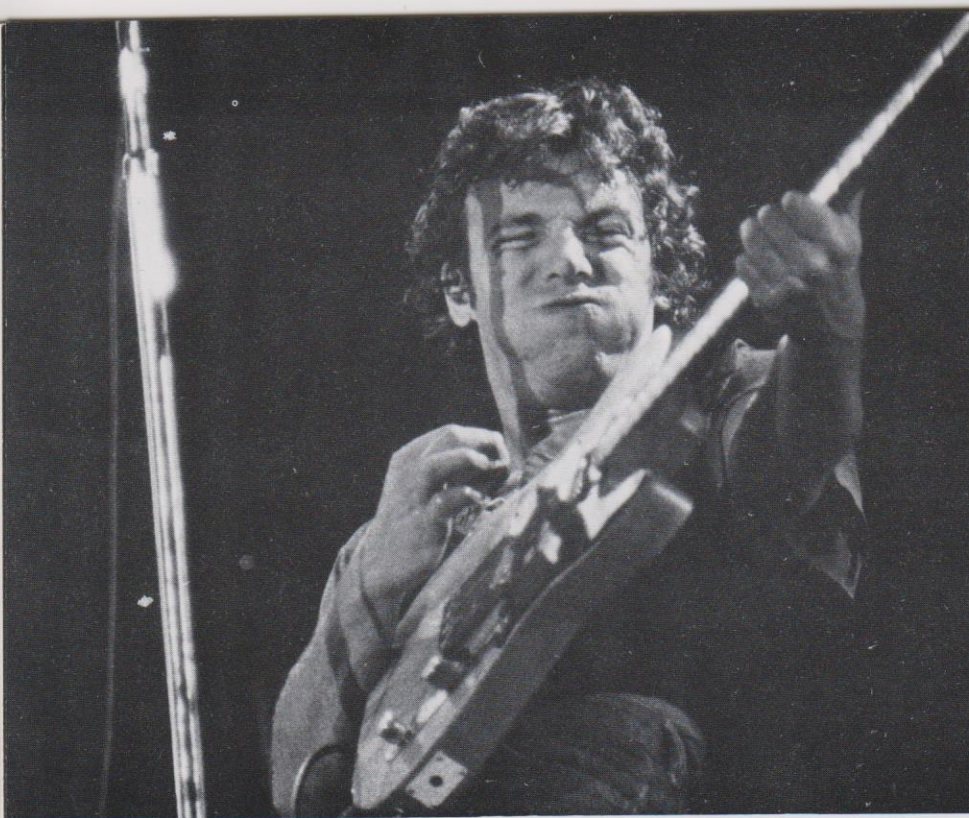
- ❶ Incident On 57th St.
- Everytime You Walk In The Room
- Frankie
- Backstreets/Drive All Night
- Mona/She's The One
- Pretty Flamingo
- Fire
- Candy's Room
- Because The Night
- Point Blank
- Saint in the City
- Kitty's Back
- It's My Life

- ❷ Oh Boy
- Badlands
- Spirit In The Night
- Darkness
- Factory
- The Promised Land
- Prove It All Night
- The Ties That Bind
- Bye Bye Johnny
- Independence Day
- Trapped
- Out In The Street
- Jole Blon
- Wreck On The Highway

- ❸ The Big Payback
- Atlantic City
- Johnny 99
- Open All Night
- Sugarland
- Born In The USA
- I'm Goin' Down
- Shut Out The Light
- Be True
- Rendezvous
- Follow That Dream
- Cover Me
- Growin' Up
- Downbound Train
- The Promise

**Photographed
Live 1975-85
by Paul Johnson**

(Continued on next page)



(Continued from previous page)

BY JONATHAN PONT

- ① Incident On 57th St. (3/25/77)
- Saint In The City (12/16/78)
- Frankie (4/7/76)
- Backstreets (3/25/77)
- For You (12/15/80)
- Fire (12/15/78)
- Sandy (8/4/78)
- Growin' Up (8/4/78)
- Spirit In The Night (7/7/78)
- Rendezvous (11/7/76)
- Rave On (7/7/78)
- ② Kitty's Back (9/20/78)
- Mountain Of Love (2/5/75)
- 10th Avenue Freezeout (12/15/78)
- The Promised Land (9/3/78)
- Streets Of Fire (12/15/78)
- Stolen Car (9/18/85)
- The Ties That Bind (8/20/81)
- Two Hearts (12/28/80)
- The River (10/2/85)
- Thunder Road (8/20/78)
- Who'll Stop The Rain (8/24/81)
- Candy's Room (8/20/81)
- Darkness (8/20/81)
- Quarter To Three (12/15/78)
- ③ Jackson Cage (8/24/81)
- Prove It All Night (7/7/78)
- Badlands (9/11/84)
- Independence Day (8/28/81)
- Racing In The Street (11/16/84)
- Reason To Believe (11/16/84)
- Mansion On The Hill (10/21/84)
- Highway Patrolman (10/22/82)
- Downbound Train (10/17/82)
- Johnny 99 (8/9/85)
- War (9/29/85)
- Seeds (10/13/86)
- Born In The USA (10/17/84)
- Born To Run (10/27/80)
- Bye Bye Johnny (8/20/81)

BY JIMMY GUTERMAN

- ① Prove It All Night
- The Ties That Bind
- Out In The Street
- Atlantic City
- Sugarland
- Paradise By The Sea
- Spirit In The Night
- Saint In The City
- Kitty's Back
- Incident On 57th Street
- Rosalita
- In The Midnight Hour
- ② Who'll Stop The Rain
- Jackson Cage
- Two Hearts
- I'm On Fire
- Follow That Dream
- When You Walk In The Room
- Because The Night
- Thunder Road
- Badlands
- Drive All Night
- Racing In The Street
- This Land Is Your Land
- ③ Open All Night
- Nebraska
- Born In The USA
- Seeds
- Factory
- The River
- War
- The Fever
- Cover Me
- Dancing In The Dark
- Heartbreak Hotel
- Born To Run
- Street Fighting Man
- I Don't Want To Go Home
- Can't Help Falling In Love

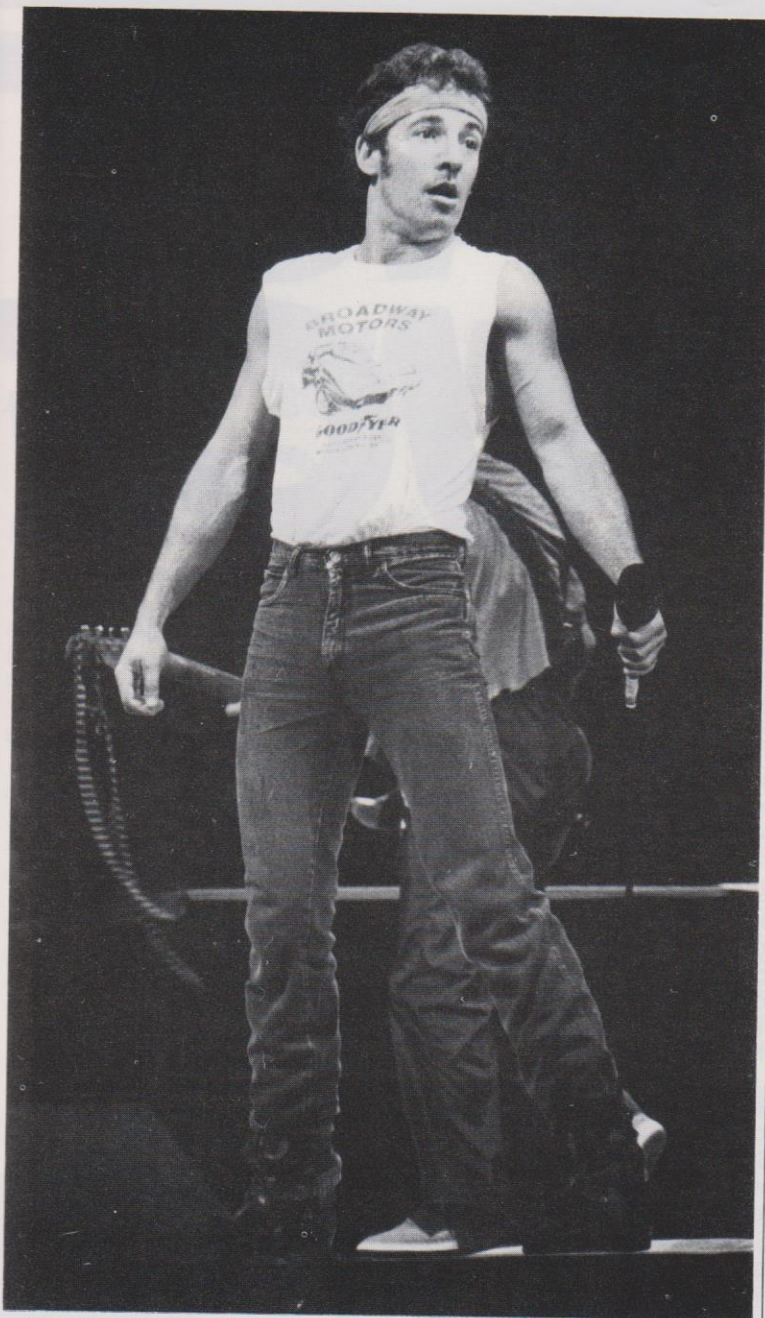
BY TRACY REED

- ① Thunder Road (acoustic)
- Frankie
- For You
- Incident On 57th St.
- 10th Avenue Freezeout
- Spirit In The Night
- E Street Shuffle
- Saint In The City
- Thundercrack
- Then She Kissed Me
- Backstreets/Drive All Night
- The Fever (w/Jukes)
- I Want You
- ② Prove It All Night
- Badlands
- Don't Look Back
- Night
- Mona
- She's The One
- Growin' Up
- Rave On
- Point Blank
- Independence Day
- Because The Night
- Factory (for dad)
- Held Up Without A Gun
- ③ No Surrender
- I'm Goin' Down
- Atlantic City
- Be True
- Cover Me
- Downbound Train
- Stolen Car
- War
- Trapped
- Who'll Stop The Rain
- Nebraska
- My Hometown
- Born To Run
- The Promise

BY ERIK FLANNIGAN

- ① Night (3/25/77)
- Incident On 57th St. (2/5/75)
- Backstreets (12/15/78)
- Born To Run (12/15/78)
- Candy's Room (7/7/78)
- Saint In The City (4/10/76)
- Frankie (4/7/76)
- Thunder Road (11/16/84)
- Badlands (9/3/78)
- Prove It All Night (12/20/78)
- Ties That Bind (8/20/81)
- Two Hearts (12/29/80)
- ② Stolen Car (10/22/84)
- Reason To Believe (11/19/84)
- State Trooper (10/21/84)
- Atlantic City (7/31/84)
- Nebraska (11/16/84)
- Born In The USA (10/17/84)
- Out In The Street (7/31/84)
- Growin' Up (10/19/84)
- Bobby Jean (10/19/84)
- Because The Night (12/15/78)
- It's Gonna Workout Fine (9/12/75)
- Who'll Stop The Rain (8/20/81)
- Rosalita (8/20/81)
- Rave On (7/7/78)
- ③ War (9/29/85)
- Seeds (8/9/85)
- I Want You (2/5/75)
- Rendezvous (11/4/75)
- Spirit In The Night (3/25/77)
- Sugarland (11/16/84)
- Price You Pay (5/8/81)
- Blinded By The Light (4/7/76)
- No Surrender (7/31/84)
- Man At The Top (7/12/84)
- Drift Away (8/20/84)
- Jungleground (4/7/76)
- The Promise (6/25/78)

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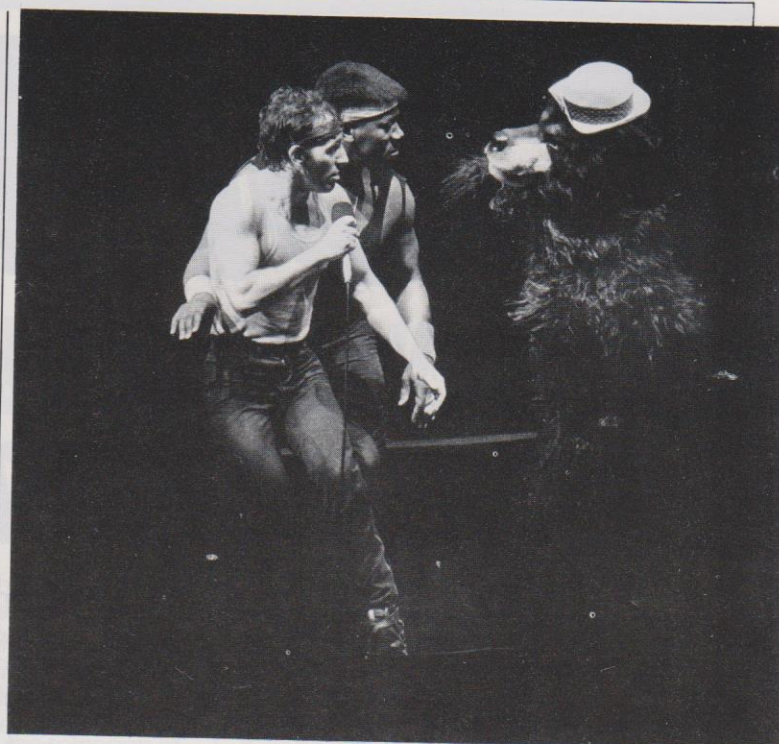


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BY KATE BLACKLOCK

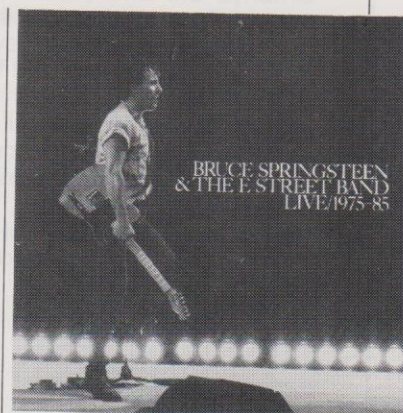
- ① For You
- Kitty's Back
- New York Serenade
- Born To Run
- Thunder Road
- I Want You
- Prove It All Night
- Badlands
- Heartbreak Hotel
- Jackson Cage
- I Wanna Marry You
- The Price You Pay
- ② Point Blank
- I Can't Help Falling In Love
- Atlantic City
- Mansion On The Hill
- Used Cars
- Born In The USA
- Seeds
- Sugarland

- E Street Shuffle
- Incident On 57th St.
- Then She Kissed Me
- Jungleland
- ③ 10th Avenue Freezeout
- Stolen Car
- Don't Look Back
- Racing In The Street
- The Fever
- Follow That Dream
- I'm A Rocker
- Drive All Night
- Independence Day
- Rendezvous
- My Father's House
- Downbound Train
- No Surrender
- I'm On Fire
- War
- Shut Out The Light



BY STEVE REED

- ① Thunder Road (acoustic)
- A Love So Fine
- Frankie
- Paradise By The Sea
- Everytime You Walk In The Room
- Tokyo
- I Want You (with Suki)
- Zero And Blind Terry
- Fire
- The Fever
- It's My Life
- Thundercrack
- ② Action In The Streets
- Because The Night
- Goin' Back
- Chimes Of Freedom
- Baby I Love You (with Flo & Eddie)
- Little Queenie
- Deportee
- Mountain Of Love
- You Mean So Much To Me
- Drift Away
- Savin' Up
- Don't Look Back
- The Promise
- ③ Be True
- The Big Payback
- Sugarland
- Seeds
- War
- Follow That Dream
- Johnny Bye Bye
- Who'll Stop The Rain
- Trapped
- On The Prowl (club date)
- Man At The Top
- From Small Things (club date)
- Rockin' All Over The World
- This Land Is Your Land
- Held Up Without A Gun



You Review Live 1975-85

To best cover the massive new Bruce Springsteen set, we're asking our readers to submit their personal feelings on what they think of the set. The idea is not so much to analyze the record like a rock critic, as to address what it means to you personally, what you feel about it. All responses must be limited to one page in length (double-spaced and typed which means 250 words or less), so you'll have to be concise. We'll run the best responses in our next issue—the deadline is Jan. 10th, 1987. Send to Live Reviews, Backstreets, PO Box 51225, Seattle, WA 98115. 📧

COMPACT BRUCE

By Larry Canale

The arrival of the Compact Disc as the heir apparent to the LP leaves collectors of the traditional vinyl medium in a quandry: To replace their LPs or not to replace. . . For Bruce Springsteen fans, is the CD enough of an improvement over conventional LP versions to constitute a complete digital overhaul?

One listen to Springsteen on CD answers the question. From the amazingly crisp acoustic guitar opening of "Blinded by the Light" to the live-in-your-listening-room clarity of Bruce's vocal on "My Hometown," each one of Springsteen on CD is about the closest you'll ever get to having him perform in your house.

Besides the sonic factor, there are other just-as-important advantages to upgrading your Springsteen collection.

Besides the sonic factor, there are other just-as-important advantages to upgrading your Springsteen collection. One is the wear and tear factor. Whose copy of *Born to Run*, for example, doesn't sound like Rice Krispies by now? With the clicks, pops and snaps of a well-worn LP, that wheezing harmonica intro to "Thunder Road" doesn't have quite the same impact anymore. On the Compact Disc, though, the distractions are gone.

So having a CD version of Springsteen's work gives you archival copies of America's most important rock 'n' roll. Because a CD is never subjected to the dragging of a hard stylus over a delicate groove, it'll last a lifetime. The laser beam inside a CD player interprets the music—which is digitally encoded inside the Compact Disc—without ever wearing

down the medium. With minimal care (occasional cleanings to wipe away heavy fingerprints or soil, and the preventing of deep scratches), your CDs will sound as good in 40 years as they do now.

Another reason for starting a Springsteen CD collection is the programming factor. Many CD players on the market allow you to shuffle the tracks on a given disc and to repeat the sequence over and over again. So with the pressing of a few buttons, you can program "Incident on 57th Street," "New York City Serenade," and "4th of July, Asbury Park" to follow each other and play for hours at a time.

If you want to get really creative, look into a jukebox-style CD player. These types of players allow you to program songs from several different discs at once (Sony's CDP-C10, for example, has a 10-disc changer), so you can conceivably pick tracks from the entire Springsteen collection and shuffle them to fit your mood.

Besides the improvements in sound, durability, and versatility, consider the packaging advantages of the Compact Disc. True, the cover art and lyrics are smaller on a CD, but at least the booklets themselves get lifelong protection inside the jewel box. And most record labels are providing the same artwork and liner notes on CD as on LP (although the US CD versions of *The River* and *Born in the USA* don't include some of the photos included with the LP).

Getting down to practicality, the CD also offers significant storage advantages over the LP. If you've ever moved from apartment to apartment or from house to house lugging around a few hundred LPs, you'll welcome the CD's compact size.

This article, however, isn't designed to sell you on the Compact Disc itself—it's to report specifically on each of Springsteen's CDs, and to serve as a guide as to whether it's worth spending

Continued on next page

Larry Canale, *Digital Audio* magazine's Special Projects Editor, works as Associate Publisher/Editor of both *The Green Compact Disc Catalog* and *Digital Audio's Compact Disc Yearbook*. He also edited *Digital Audio's Guide to Compact Discs*, published by Bantam Books in November 1986.

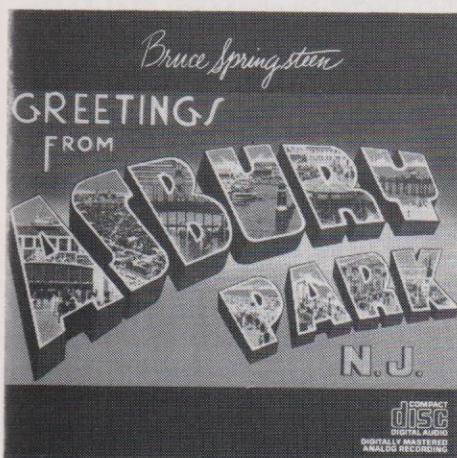
AN AUDIOPHILE'S GUIDE TO BRUCE SPRINGSTEEN CDS

Continued from previous page

\$150 or so on digitizing your Bruce collection. Again, anyone who's a real fan probably has worn through two or three copies of each Springsteen album. So in terms of longevity, the CD is a bargain. But what about the sound?

Keep in mind that the discs discussed here are the commonly available U.S. versions. If you shop long and hard enough, you may find overseas packages with slight differences. The first Japanese pressing of *The River* on CD, for example, includes a special photo/liner-note booklet, while the early pressing of *Nebraska* in Japan was mastered from alternate mixes.

We'll start at the beginning, offering performance and sound quality ratings—based on a scale of 1 (lowest, and nonapplicable here) to 10 (highest)—with each discussion.



■ Greetings from Asbury Park, New Jersey

(CBS CK 31903) Disc time: 37:14
Performance: 8
Sound Quality: 6.5

Springsteen's first release was typical of his early material: loosely produced, recorded, and mixed. On CD, you'll hear vividly every nuance of the sessions. The

digital remastering of the master tapes emphasizes Springsteen's basic arrangements and verbose lyricism. His vocals, meanwhile, become amazingly clear, with practically every breath and inflection coming to life.

You'll have to live with the remnants of noise from the original tapes, but it's worth it to hear so clearly the potential Springsteen showed in 1973. Especially impressive are his vocals on "For You" and "Growin' Up," while on "Mary Queen of Arkansas," the CD uncovers a harmonica that's nearly lost on LP.

Most Improved Tracks: "Lost in the Flood" and "Hard To Be a Saint in the City" (the LP versions of both songs sound muffled in comparison).



■ The Wild, the Innocent, & the E Street Shuffle

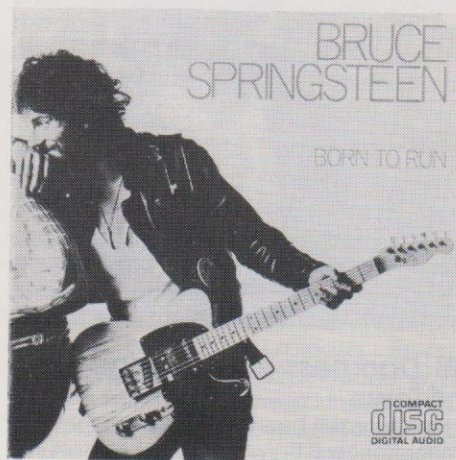
(CBS CK 32432) Disc time: 46:56
Performance: 9.5
Sound Quality: 8

On *The Wild, the Innocent, & the E Street Shuffle*, Springsteen moved from simple arrangements to a more full-sounding production technique, and again, the CD uncovers all of it. Springsteen's vocals benefit the most, while Garry Tallent's bass and Vini Lopez's drums pack more punch.

Some of the instruments (especially the guitars and at times the organs) become harsh and distorted at higher volumes, but otherwise, there's very little to complain about here.

Throughout the disc, the background is sparkingly clean, and the dynamic range is noticeably more realistic than on LP. To have *The Wild* sound so clear on CD is one of the most pleasant surprises for rock 'n' roll fans and CD buyers, especially in lieu of other not-so-successful transfers of early-'70s LPs.

Most Improved Track: "Incident on 57th Street" (it makes the LP version sound more like a cheap car radio than seems possible).



■ Born to Run

(CBS CK 33795) Disc time: 39:38
Performance: 10
Sound: 5

This all-time, hall-of-fame, timeless rock 'n' roll classic unfortunately is hardly a sonic masterpiece in its CD form. At its best, it's a true and detailed mirror of the original tapes ("Born To Run" and "Thunder Road" sound better on CD). At its worst, the flaws have nowhere to hide (leftover analog noise becomes all too apparent on "Jungleland," an edginess mars "Tenth Avenue Freeze-Out" and

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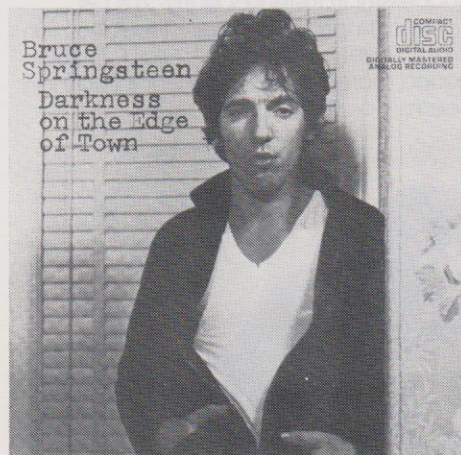
COMPACT BRUCE

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"Night," and a curious cloudiness ruins "She's the One"). Much of the disc is somewhat tinny-sounding, too, and the dynamic range is not exactly stunning; in fact, it's pinched and narrow.

The audio problems are disappointing, but they're also understandable, considering that *Born to Run* was made for car radios and inexpensive record players—not for \$10,000, high-end turntables. Like most of Springsteen's music, it's the *feeling* that matters. That—along with the fact that there are at least a few good-sounding moments here—makes *Born to Run* worth having on CD. No playback medium, not even Thomas Edison's original tinfoil phonograph of 1877—could cover up the power and intensity of *Born to Run*.

Most Improved Tracks: "Born to Run," "Jungleland," "Thunder Road," and not much else, although several vocal subtleties are uncovered on "Meeting Across the River."



■ *Darkness on the Edge of Town*

(CBS CK 35318) Disc time: 43:08
Performance: 8.5
Sound Quality: 6.5

Darkness on the Edge of Town is a hard one to figure out. The dynamics are improved over the LP version's, but at times the CD seems flat ("Racing in the Street") and at other times it's harsh (as on the harmonica intro to "The Promised Land").

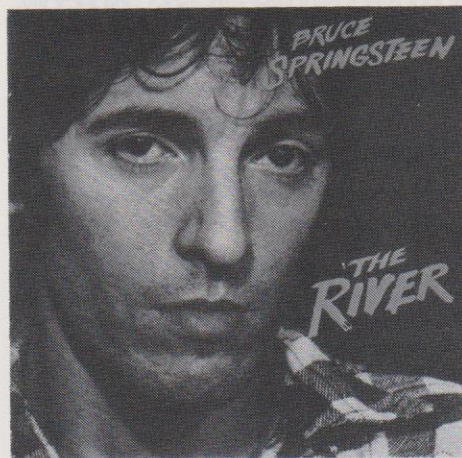
Audiophiles who invested in half-speed master copies of *Darkness*, as well as *Born to Run*, may want to keep listening to those now-out-of-print special LPs. The analog-reproduced versions of *Darkness* and *Born to Run* are considerably more forgiving, audio-

philes contend; the CD's extra-sensitive reproduction of the master tapes, on the other hand, takes away some of the warmth.

When *Darkness* on CD is better, though, it's much better. The guitar solo 2½ minutes into "Badlands" is sharper and more effective on CD, the drums and bass are more pronounced, and the vocals boast more clarity. The vocals and rhythm sections, in fact, benefit on most of the disc. Just be ready to filter out tape hiss on many of the tracks (it's most irritating on "Racing in the Street") and to allow for guitar harshness in the upper reaches (especially on "Adam Raised a Cain").

The bottom line is that if all of *Darkness* sounded as crisp and natural as "Candy's Room" and "Badlands," it would've ranked closer to a 9. As it is, there are enough inconsistencies to put it near the bottom of your Springsteen CD shopping list.

Most Improved Tracks: "Badlands," "Candy's Room," "Factory," and "Darkness on the Edge of Town"—each in direct contrast to the disc's other tracks.



■ *The River*

(CBS CK 36854) Disc time: 83:50 (two discs)
Performance: 9
Sound Quality: 8

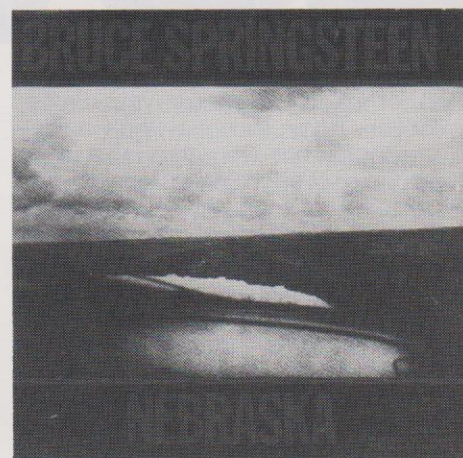
This driving, two-disc set of some of Springsteen's finest rock 'n' roll is made for CD. Not that it's a perfect-sounding disc—it's just that it becomes more lively, more explosive, and brighter (at times too bright) on CD.

Like *Darkness on the Edge of Town*, *The River* has tendencies toward high-end stridency. Part of the reason is that this disc typifies Springsteen's rough-edged, studio rock 'n' recklessness—a style that isn't always conducive to demonstration-quality recordings. "Crush on You" is an example; it doesn't benefit much from its digital transfer—it's compressed and imprecise.

On many of the tracks, though, you get wide-open sound that allows you to hear

every aspect of the magic. At times, the clarity is surprisingly lifelike ("Drive All Night," "Fade Away," "The Ties That Bind," "Independence Day," "Hungry Heart"), and the background is practically devoid of noise.

Most Improved Tracks: "Independence Day" (note the crispness of the acoustic guitar), "Out in the Street" (especially for the cleaned-up vocals), "I Wanna Marry You" (note the extra oomph in Tallent's bass), "Cadillac Ranch" (note the spectacular separation of Max Weinberg's drums and Steve Van Zandt's guitars), and "Drive All Night" (on which Springsteen's vocal is intimate and close).



■ *Nebraska*

(CBS CK 38358) Disc time: 40:26
Performance: 9
Sound Quality: 5.5

This bedroom recording of bleak acoustic guitar numbers is about as far from the high-quality, polished production techniques of the '80s as you'll find. With Springsteen playing his acoustic guitar and harmonica into a four-track cassette recorder, he obviously wasn't out to win a Grammy award for producing.

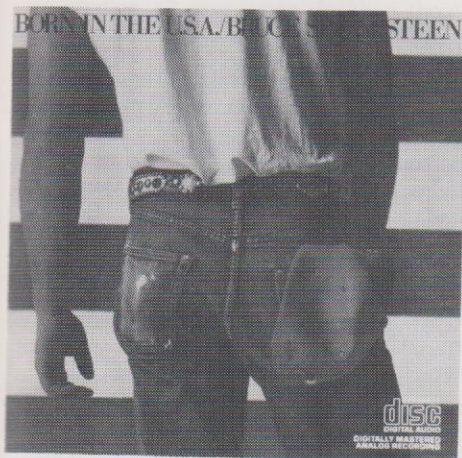
But if a recording's purpose is to capture the feel and emotion of a performance, the CD version of *Nebraska* is worth buying. Springsteen's voice is way up front and clear, and his acoustic guitar—while not stunningly lifelike—is detailed and at times crisp and natural. The disc's background isn't exactly spotless; the tape hiss on "Johnny 99" and "Highway Patrolman" is louder than the music (fortunately, the rest of the tracks aren't nearly as raunchy-sounding). And when Springsteen gets going on the harmonica, you'll hear more than a trace of harshness.

The CD, however, is only reproducing the raw, primitive-sounding recording session. And it actually does a perfect job of unveiling many of the moving, imagistic stories Springsteen is telling.

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Most Improved Tracks: "Atlantic City," "Nebraska," "State Trooper" (except for the John Fogerty-ish scream at the closing), and "Reason To Believe" (check out Springsteen's casual harmonica puffing at the intro).



■ Born in the USA

(CBS CK 38653) Disc time: 46:58

Performance: 10

Sound Quality: 9

This is the best-sounding Springsteen CD available (although Springsteen's *Live 1975-85* may outdo it). The clarity is striking, and the range is as good as that of any analog-recorded CD.

Compared to an average LP pressing of *Born in the USA*, the CD wins handily. Compared to a copy of the Japanese Mastersound LP, the decision isn't as clear-cut.

The CD version isn't as impressive in the area of bass response—it's strong, but the Mastersound vinyl release adds a ground-shaking thunderousness to Tallent's playing. Also, the LP escapes the one major complaint about the CD—the upper-volume edginess in the vocals. And occasional hints of tinniness pop up on the disc.

In terms of clarity and detail, the vinyl is impressive, but the CD is even more so. The separation is perfectly precise—adding liveliness to Springsteen's vocals, especially at normal listening levels. And the definition of each individual instrument gives the E Street Band's riveting performances an unparalleled realism and exactness. Also, there's no need to listen through the pops and ticks that are natural to analog media.

While not a flawless CD, *Born in the USA* still ranks as well above average in the sound department, better (albeit not by a wide margin) even than the Mastersound release.

Most Improved Tracks: "Born in the USA" (the opening drum smashes sound incredible; you'll feel like you're sitting in the middle of Weinberg's drum kit), "My Hometown," and "Bobbie Jean."

■ Other CDs of Interest...

Once you've invested in all of Springsteen's CDs, you can start looking for odds 'n ends like *USA for Africa* and *Ruthless People*. On the former (PolyGram 824-822-2; 42:01; Performance: 9; Sound Quality: 9), Springsteen accounts for the most inspired moments on an otherwise spotty collection of songs. His "Trapped"—a cover of a Jimmy Cliff song—is a live concert recording, and the CD intensifies a committed vocal and instrumental performance by Springsteen and the E Street Band. And, of course, Springsteen adds to the spine-tingling emotion in a big way on "We Are the World." His hoarse, husky-voiced solos come across with unusual realism.

Springsteen also stands out on *Ruthless People* (CBS EK 40398; 39:23; Performance: 6; Sound Quality: 9). His "Stand On It," which originally appears on the flip side of the "Glory Days" single, is a gem of a rocker. Sonically, it's as crisp as any track on the album, although, it may not be enough to make you pay \$14 or \$15 for the disc.

More enticing than *Ruthless People* might be Nils Lofgren's excellent *Flip* (CBS CK 39982-2; 41:35; Performance: 8.5; Sound Quality: 9) and Clarence Clemons' fun and fast *Hero* (CBS CK 40010; 42:22; Performance: 7.5; Sound Quality: 8.5). *Flip* was one of the surprise CDs of 1985. Lofgren's energy-drenched performances sound convincing, natural, and clear on CD, especially in the cases of "Flip Ya Flip," "Secrets in the Street," "Delivery Night," and "Big Tears Fall." Lofgren's *Greatest Hits* is also available on CD, but only as an import—and it's not easy to track down. If you do find a copy of it, grab one for me, too.

Like many pop CDs, Clemons' *Hero* is produced and mixed for radio play, so it has a somewhat thin, trebly sound. But it's certainly no dog; most of the disc is clear and inviting, with impressive punch in the drums, bass, and electric guitars. Between the clean sound and Clemons' neat mix of rock, pop, soul, rhythm 'n blues, and disco ("You're a Friend of Mine," featuring Jackson Browne, and "The Sun Ain't Gonna Shine Anymore" are the highlights) *Hero* is recommended listening.

Also of interest are two discs featuring the most effective Springsteen sound-alikes, John Cafferty and the Beaver Brown Band. Cafferty's *Tough All Over* (CBS ZK 39405; 36:51; Performance: 7; Sound Quality: 8.5) is a fun rock 'n' roll album with brilliantly reproduced guitars and a powerful bass response. The soundtrack to *Eddie & the Cruisers* (CBS ZK 38929; 32:54; Performance: 7.5; Sound Quality: 8) sounds almost as lively, and several of the tracks, especially "On the Dark Side" and "Tender Years," could have been out-takes from *The River*.

Since all of Springsteen's CDs continue to be repressed, there are no real US collectibles to note yet. But Japan, as always, gives us several impossible-to-find items. First, there's the aforementioned first pressing of *Nebraska* (pressed in Japan but only available in the US in 1985) which includes 25 extra seconds of synthesizer on the end of "My Father's House." Its a nice addition and like the rest of the record comes from different master tapes than used in any other pressing of the LP (on vinyl or CD).

The Japanese also went all out for their pressing of *The River* (only available in Japan back in 1985 also). It includes two big booklets, one with more than a dozen live photos that have never been used anywhere else. It's a thousand times nicer production than the US pressing which has a simple fold-out lyric sheet) and the sound itself also seems to benefit from a different, hotter-styled, mix. As is the case with many good things in life, it's pretty much impossible to find even in Japan.

And finally, the Japanese have also put out *Sing, Born in the USA* on CD. This is the bizarre sing-along album released after Bruce's Japanese tour. It features studio musicians recreating instrumental versions of the entire album.

■ The Magic

Getting back to Springsteen's CDs, they aren't show-off discs compared to sonic masterpieces like Dire Straits' *Brothers in Arms*, but they do capture the magic and spontaneity of the Boss' music. In each case, the CD helps to refresh the music and add even more excitement.

As the Compact Disc gains even more momentum (disc sales have increased from 800,000 units shipped in 1983 to more than 40 million in 1986), you'll find Springsteen, like many other rock artists, paying more attention to sound quality and to the format itself.

In fact, it's obvious that Springsteen planned his current release, *Bruce Springsteen & the E Street Band Live 1975-85*, with an eye toward the CD. The CD version, for example, was released simultaneously with the LP and cassette versions; Springsteen fans who have already decided on buying the CD won't have to wait the six- or eight-week lag time that's been normal thus far. More importantly, Springsteen and CBS took sensible advantage of the CD's storage capabilities with *Live 1975-85*, filling each of the three discs almost to the brim.

Between this new artistic awareness of the CD and the digitally improved reissues of classic albums, Springsteen fans shouldn't have any reason to hold off from CD conversion any longer—how else can you get the Boss in your living room? 🎸



BY CHARLES R. CROSS
PHOTOS BY RON DELANY

With one brilliant performance, Bruce Springsteen takes his music back as his own and finds a path out of the darkness. . .

"THIS IS A SONG ABOUT A SNAKE THAT comes around to eat its tail." And with that, Bruce Springsteen raised his guitar to an angle more associated with Flamenco guitar playing, and ripped into the most intimate and personal performance in the last decade of his career.

As he sang the tune—sounding for all the world like Leadbelly—the words were familiar but the message was brand new: "I was born down in a dead man's town." With one deft stroke, with one moan of his voice on the chorus, Bruce Springsteen was able to diffuse two years of co-option by the Rambo-brains of the world, by the Chrysler ads, by the marketing geniuses, all of whom had taken his song away from him. And with one line, he reclaimed it, made it his own again and spit it out with all the fire it was born with.

"Born in the USA" was the highlight of a set of highlights, on a night of highlights in the crisp Bay air. The scene was the Shoreline Amphitheatre, October 13, at The Bridge Benefit, a night of all acoustic music by the likes of Neil Young, Tom Petty, Nils Lofgren, Don Henley and Bruce Springsteen.

In the past year we've seen megastar benefits of all sorts but this was the first one Springsteen chose to do. Unlike most benefits, this one was low key. The organizers intentionally tried to minimize the publicity. There was only one ad in a San Francisco newspaper for tickets and almost no national press in advance. Still, just the mention of a Bruce Springsteen show of any sort, brought in over two million requests for the 17,000 seats available. A lottery system was used to determine who got seats—most people simply got their requests back, stamped "Sorry, Concert Sold Out."

Those who got in saw a real treat. The show opened with Neil Young doing "Comes a Time" and "Heart of Gold," solo with guitar. Then Young looked over to the left and said, "I'd like to bring out my friend Bruce to help me do a song. You too Nils." And out came Bruce and Nils, the crowd went nuts and the trio played "Helpless." Lofgren has been a long-time friend and bandmember with both Springsteen and Young and he introduced the two while both were touring Australia. Springsteen then joined Young on stage in Oz for a brief but rocking set. The Mountain View benefit was the quiet, acoustic side to the pairing. Springsteen's contribution was just in rhythm guitar and background vocals but it was clear he knew the song and he obviously enjoyed playing with Neil.

Then the E Street boys left the stage and Young pulled out another, perhaps even bigger surprise—Stephen Stills, Graham Nash and David Crosby. Crosby was fresh out of jail and looked healthier than he did a year ago, though he's now bigger than a house. The quartet had not played a full set together since the early '70s and their performance on such tunes as "Only Love Can Break Your Heart" and "Ohio" were stunning—a

reminder that this was once a supergroup.

Young played for a total of 30 minutes (each performer was slated for only 30 minutes) and gave way to Nils. Lofgren's set was the most personal and introspective of the evening. He did a heartfelt version of "Keith Don't Go" and a beautiful "Wonderland." But the biggest applause was reserved for a song he introduced as "by my friend Bruce. Bruce Springsteen that is." He didn't need to explain what Bruce as he broke into "Man at the Top," an unreleased Springsteen tune that Nils has taken a fondness for.

Next out was Don Henley fronting a four-piece acoustic band that included Timothy Schmidt and J. D. Souther. They did a great "Boys of Summer" and reprised several Eagles' hits, closing with a mournful version of "Desperado," sort of the California version of "Racing in the Street."

Tom Petty was next and his set was the most disappointing. Though Petty's pop tunes sound great on the radio, songs like "American Girl" when done acoustically had little impact and thus served to highlight how much Petty depends on those Roger McGuinn-style-guitar riffs to fuel his songs. Petty closed with "Twist and Shout," a song that's hard to critically analyze since in comparison to Springsteen's version it wasn't even in the same ballpark (in fact a recent solo Richard Thompson "Twist and Shout" performance may be the definitive version of this standard).

Robin Williams then came on and did a hilarious 20 minute set, including his now famous Elmer-Fudd-does-Bruce-Springsteen-doing-"Fire." The rest of his stuff was genius—Williams at this point in time, boosted by a "60 Minutes" appearance and on a cross-country tour, is, as they say in the comedy business, hotter than a pistol.

But hotter than that was the next man to come on stage. For his first song he walked out alone, no guitar in hand, pointed at the crowd and said—"Yesterday I went shopping buddy down to the mall" His arms were at his side poised like a gunfighter, and to emphasize each verse he'd point with his finger and stomp his boots. It was one of the few acappella versions of *anything* he'd ever done in his career and it had all the power of a freight train. Critics have long talked about Bruce's "Pink Cadillac" rant as being mirrored after gospel preachers but his "You Can Look" was the ultimate in Boss preaching—Pat Robertson look out.

It was clear from the choice of the opening selection, and from the style of its performance, that this was not going to be the Bruce

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Springsteen show everyone had expected (three *Nebraska* tunes and an acoustic "Promised Land" took the smart money before the show). And when Bruce grabbed his guitar and broke into his masterful version of "Born in the USA," it was clear he had broken all the rules and that for this show he was starting all over again, building these songs up from the simple melodies and lyrics they started as, creating the characters all again, giving them life, breath and stance.

There was a hushed silence in the crowd after the song—it wasn't clear if everyone had fainted, died and gone to heaven or if the shock of hearing this song like this for the first time was just too much for people. One of the real highlights of the evening was the politeness of the crowd—the idiots with the headbands had stayed home. Here was a crowd with an appreciation for the tradition that rock 'n' roll began with—imagine if Springsteen's *Nebraska* material had been given this respect throughout the *Born in the USA* tour.

Bruce must have felt naked on stage alone because he then called out Danny Federici, wearing an accordion, and Nils, with an acoustic guitar, and the trio formed an abbreviated E Street Band (sort of the E Street Jug Band minus the jug). Bruce jokingly called out "Big Man, where are you?" But the joke ended when the trio poured into "Seeds."

"Seeds" is the story of the oil depression's effect on the modern day Okies of Houston. Springsteen performed it frequently on the stadium jaunt and it was one of the singular high points of those shows. But its impact here was even heightened—slowed down, the lyrics were crystal clear and Springsteen's deep, dark voice imitating the sound of the dead man's cough was haunting.

Next up was the story of how Bruce got pulled over by the state trooper when he didn't have ID. "So I give him my name," Bruce said. "And he said 'Are you that rock 'n' roll singer?' And I said 'Yeah, that's me.' And he said 'I got all your records. You did that 'Born to Run' song.' And I said 'Yeah, that's me, I'm the one.' And he said 'We'll son, you're in a lot of trouble.'" It was the classic story, used on the 1985 tour to introduce "Open All Night." But this time, from out of nowhere, came "Darlington County." Like "Born in the USA" before it, the melody was completely reworked, though the lyrics remained the same. The melody was wonderful—Danny's accordion added the hokey sort of sound the song needed.

Then came one of the songs everyone had expected: "Mansion on the Hill." Bruce introduced it with the story of how his father always had shown him the mansion and how he always thought it was so distant and unreachable. It was a beautiful version of the song—different from the 1984-85 versions only in context. The sound was fabulous for the entire show but it was most evident on this tune. Whereas the 1984-85 tour's acoustic stuff was played through monster speakers



THE BRIDGE BENEFIT

Bruce's Set List:

- "Helpless" (w/Neil Young)
- "You Can Look (But You Better Not Touch)"
- "Born in the USA
- "Seeds"
- "Darlington County"
- "Mansion on the Hill"
- "Fire"
- "Dancing in the Dark"
- "Glory Days"
- "Follow That Dream"
- "Hungry Heart" (w/CSNY)
- "Teach Your Children" (everybody)

set up for rock 'n' roll, everything about this situation—including the audience—was tailored to acoustic music.

Even without electricity, Bruce proved he could rock. Somebody yelled out "rock 'n' roll" and Bruce said, "I can't get too excited here." He broke a string and to fill time he asked Danny to entertain the crowd. So Danny started up "Satin Doll" on the accordion. It was one of the warmest moments in a Springsteen show in years—harkening back to 1973 when Bruce and Danny, complete with accordion, would do radio interviews and play a few songs acoustically.

When the guitar was fixed, Bruce joked about "Frankie Yankovic junior," and started another big surprise, "Fire." But rather than Elmer Fudd, this time it was Bruce Springsteen trying to do his sexiest song *sitting down* while playing guitar ("I gotta stay calm," he kept saying to himself). For emphasis he tapped his boots and rose up on his chair, trying at once to keep himself under control and at the same time communicate the great adolescent lust apparent in this song.

At the point usually reserved for the face off with the Big Man, Bruce repeated "I just can't, I just can't, I just can't STAND MYSELF" and the effect was one of the most chilling things he'd done in years—not unlike the prolonged "I'd drive" sequence in "Backstreets/Sad Eyes" back in 1978.

Next up was "Dancing in the Dark," once again done with a different melody. Rather than the show-off, flip tone of the video production, this time around, with Bruce alone

without any girl, it had a much sweeter and wanting tone—sort of like a Cyrano de Bergerac poem, sung out to a girl on a balcony.

Then came "Glory Days," which, though done acoustically, mirrored the 1984-85 version in all other respects. Much better was the next song, which Bruce dedicated to Neil and Peggy Young (the entire event was organized by Peggy Young) the quintessential version of "Follow that Dream." It had the beauty of everything that was good about Elvis Presley all rolled up into three minutes. Bruce's voice—virgin fresh, lacking that mid-tour hoarseness—never sounded better in his life. Ella Fitzgerald may break glass but Bruce's voice on "Follow That Dream" could break hearts.

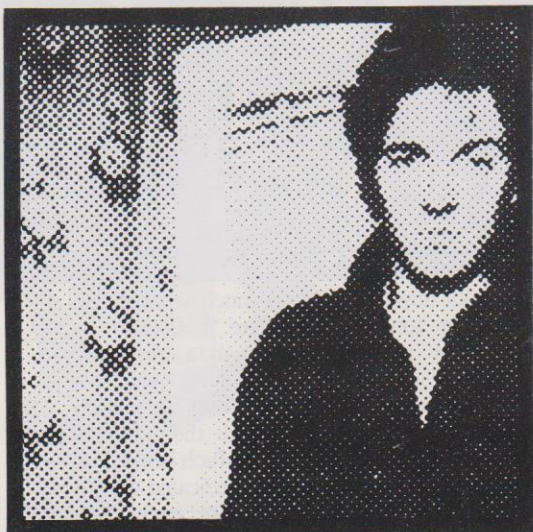
Springsteen had already played for well over an hour, more than any two of the other performers combined. But it was *his* crowd and to close he pulled out Crosby, Stills, Nash and Young to add background vocals on a super-version of "Hungry Heart."

Finally, *everyone* came out on stage—Petty, Henley, Williams, the whole shebang. They broke into "Teach Your Children" and though it was the only musical point of the evening that lacked substance, there was a level of excitement in seeing all these superstars united, on one stage.

Particularly striking was the image of Bruce Springsteen sharing a microphone with David Crosby—the very best role model in rock 'n' role right next to one of the worst. But Springsteen's, and the crowd's, affection towards Crosby seemed sincere—it was a sign of the forgiveness that only a form as transcendental as rock 'n' roll can dish up.

And as Bruce Springsteen shows go, it was one of the most exuberant and genuine performances in years, and proof enough that despite how knocked out of whack everything has gotten these past few years, Bruce Springsteen is still a performer who takes risks. And it was clear from the Mountain View show that the benefit of those risks go both directions—he has rarely looked happier on stage. He gave the distinct impression that his music was giving something *back* to him. Seeing Springsteen after the show, as ebullient and blissful as he has ever looked, it would come as no surprise to hear that Bruce planned to take his solo show on the road, to small halls, to small towns—to places where the battles he sings about are still won and lost. ♣

The Studio Sessions



PART TWO: THE DARKNESS . . .

BY SIMON GEE

Of all of Bruce Springsteen's studio sessions none are more infamous than the **Darkness** sessions. Though **The River** sessions stretched on longer, **Darkness** was the first album where Bruce began his infamous practice of using the studio as a rehearsal hall to work out his many demo songs. Though this practice really racked up the bills (remember studio time for an operation this size costs about \$1,000 an hour) it also produced what many feel is Springsteen's masterpiece—**Darkness on the Edge of Town**.

The Appel lawsuit stopped Springsteen from legitimately recording for almost two years. But that didn't stop him from writing songs and by the time the lawsuits were settled and he re-entered the studio, he was bursting with material, mimicking the character he introduced to us in "Badlands"—"We'll keep pushin' till we're understood." **Nebraska** is Bruce's most personal album, **The Wild**, **the Innocent** is his most romantic, but clearly **Darkness** is the album that came more from his guts than his head, the first example of his practice of using music as therapy. **Darkness** was an album that Bruce Springsteen clearly had to make.

We know of about 40 songs that were recorded for **Darkness** in a period of just under a year. Rumors abound of another 30 tunes, titles unknown, mixes unclear but if only from the vibrancy that Bruce displayed in his performances on stage during 1976 and 1977, its clear this was the most prolific period in his life as a songwriter.

Part Three: Cry Me a River . . .

THE DARKNESS ON THE EDGE OF TOWN SESSIONS

Bruce Springsteen: vocals, guitar, harmonica; Clarence Clemons: saxes, background vocals; Miami Steve Van Zandt: guitar, background vocals; Roy Bittan: piano, keyboards, background vocals; Danny Federici: organ, keyboards; Garry Tallent: bass; Max Weinberg: drums. + David Lindley: violin on -1.

Atlantic Studios, New York City, New York (June 1, 1977 to November 1977)
Record Plant Studios, New York City, New York (November 1977 to May 1978)

Wednesday, June 1, 1977 to May 1978

OFFICIAL

- ADAM RAISED A CAIN
- BADLANDS
- CANDY'S ROOM
- DARKNESS ON THE EDGE OF TOWN
- FACTORY
- THE PROMISED LAND
- PROVE IT ALL NIGHT
- RACING IN THE STREET
- SOMETHING IN THE NIGHT
- STREETS OF FIRE

ALTERNATES

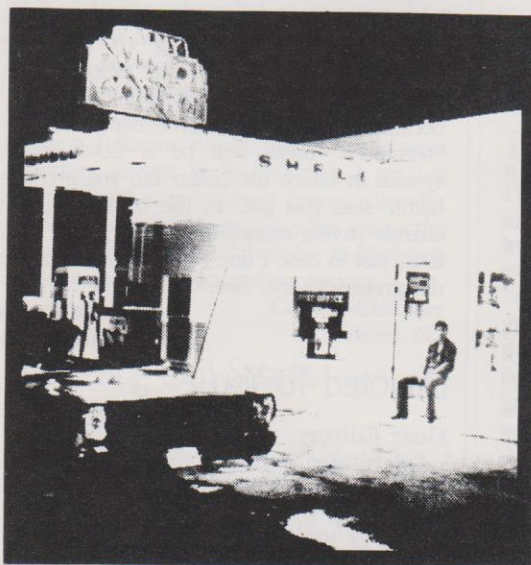
- BADLANDS
Version One: Different guitar mix.
Version Two: Different lyrics, perhaps first run through of words.
- CANDY'S ROOM (see under CANDY'S BOY and THE FAST SONG)
- DARKNESS ON THE EDGE OF TOWN
Version One: (Atlantic Studios on June 1, 1977)
Version Two: Has weird almost rockabilly guitar added on chorus.
- FACTORY
Version One: -1, (with David Lindley on violin)
Version Two: Same music as album mix but lyrics are to DON'T SAY NO.
- THE PROMISED LAND (no guitar solo—on first test pressing of LP)
- RACING IN THE STREET
Version One: With piano only, 6:09.
Version Two: With band, harmonica intro, 6:51.
- SOMETHING IN THE NIGHT
Version One: Slight lyric changes in verses one and two, 4:51.
Version Two: Closer to original track, 5:15 (one of these is a demo from Atlantic Studios, June 1, 1977).
- STREETS OF FIRE

OUTTAKES

- ALL NIGHT LONG (also called BREAKOUT)
- BECAUSE THE NIGHT (Atlantic Studios)
Version One: Lyrics not fully developed, 3:04 (Atlantic Studios)
Version Two: Lyrics more developed but not complete, 3:26 (Record Plant)
- CANDY'S BOY
Version One: 5:25
Version Two: Same take but with guitar part after third verse edited out, 5:08.
- CITY AT NIGHT
- DON'T LOOK BACK
Version One: Instrumental, 3:38.
Version Two: Lyrics and ending not as complete as Version Three, 3:09.
Version Three: Released on first acetates of album, 3:00.
Version Four: Very rough vocals and different guitar leads.
- DON'T SAY NO
- DRIVE ALL NIGHT
Version One: 9:09
Version Two: Bruce hums a proposed string section while Version One plays as a backing track, :56.

(Continued on next page)

The Studio Sessions



(Continued from previous page)

- **THE FAST SONG**
Version One: Slight lyric variations, 2:33.
Version Two: drum intro more polished, 3:10.
- **FIRE**
- **FRANKIE** (Atlantic Studios) Also recorded for **BORN IN THE USA**
- **HEARTS OF STONE**
- **THE ICEMAN**
- **I WANNA BE WITH YOU** (Atlantic Studios)
- **JANEY NEEDS A SHOOTER**
Version One: Full band version, drumstick falls off table in background.
Version Two: Demo given to Warren Zevon. Reportedly recorded in Bruce's living room at 1 a.m. some morning.
- **LET'S GO TONIGHT**
- **NO ANSWER** (also called **LA, LA, LA**)
- **OUTSIDE LOOKIN' IN**
Version One: (Atlantic Studios)
Version Two: (Record Plant) on early 10 inch acetate off album.
- **THE PREACHERS DAUGHTER**
- **THE PROMISE**
Version One: Lyrics not complete, guitar solo, 4:05. (for other versions see **THE RIVER SESSIONS**)
- **RENDEZVOUS** (Atlantic Studios on June 1, 1977)
- **SAD EYES**
- **SHERRY DARLING**
Version One: Fade in, less background vocals, last verse repeated twice, 5:13.
Version Two: Lyrics still not complete, different ending—guitar then sax solo, 4:17.
- **SPANISH EYES**
Version One: Lyrics not fully developed in opening verse, 4:01.
Version Two: Fuller lyrics with chord instructions in middle part, sax solo, 6:40.
- **TALK TO ME** (Demo version, given to Southside Johnny)
- **TRAPPED AGAIN** (Demo version, given to Southside Johnny)
- **THE WAY** (Six different takes exist, all have slightly different changes.)

THE PRE-RIVER DEMO SESSIONS

Bruce Springsteen: vocals, guitar; Clarence Clemons: saxes, background vocals; Roy Bittan: piano, background vocals; Garry Tallent: bass, background vocals; Max Weinberg: drums.

October 1978

OUTTAKES

- **THE TIES THAT BIND**
Version One: False Start 1 - three drumbeats, :02;
False Start 2 - seven drumbeats and one piano chord, :05;
Full take, 3:34/3:53.
Version Two: False Start 1 - three drumbeats, :02;
False Start 2, :15;
Full take, 3:46/3:55.
Version Three: False Start 1, :15;
False Start 2, :19/:22;
False Start 3, :28/:30.
- **TONIGHT**
Version One: 2:46/3:12.
Version Two: 2:25/2:40.
Version Three: sax solo, 3:11/3:31.
Version Four: 3:26/3:44.
Version Five: ending rehearsals, first, :45/:48; second, :12; third, :32/:34.
Version Six: sax solo, 3:18/3:35.
Version Seven: 3:24/3:49.
Version Eight: Rough work out with two breaks, 1:18.
- **WILD KISSES**
Two false starts (:18/:25) and full take 3:22/3:47.

In the mail

Address all correspondence to the Editor, *Backstreets*, PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons (you people write long letters!). Typing and double-spacing (and shortening) your letter greatly increases the chance of it appearing in *Backstreets*.

Tramps Like Us

Dear Editor:

Having just received my latest issue of *Backstreets* I feel compelled to write and try to explain the feelings of at least one "nouveu Bruce Tramp."

You noted that "you were proud to note some people were hopping off the Bruce bandwagon." As a "nouveu" Bruce Tramp I always hate to have to admit I've only been a fan since 1984, but I just want you to realize that we "nouveu" fans have received enough punishment by the simple fact that we missed out on the early years—that we didn't get to see Bruce in smaller settings. I have only gotten to see Bruce one time and I was with 70,000 other people. It was the greatest night in my life.

You may feel smug and be proud that you have been a Bruce Tramp for many years, but just give the new fans a chance and maybe feel a little sympathy at what we've missed instead of scorn that we weren't there sooner.

I certainly do not plan to "hop" off the Bruce bandwagon. I'm just waiting—waiting for the next album and the next tour.

Judith Johnson
Livonia, MI

A Jersey Girl

Dear Editor:

Let me tell you, you don't know how good it feels to live in New Jersey and love Bruce. I saw him in concert about 10 times and make frequent trips to the Stone Pony, in hopes of seeing him there.

In the Fall issue, I loved "The Boss Top 10" "Ten Places to Visit Before I Die." Ah, Highway 9, every Friday night I drive down it going out to clubs with my girlfriends, always with Bruce blasting out of the stereo "Sprung from cages on Highway 9..." It's great to be a "Jersey Girl."

Diane-Lynn Gotaski
North Brunswick, NJ

Someday, Someway

Dear Editor:

Backstreets has published a few replies to my letter about ticket scapling. The bottom line of this issue—about being satisfied with "so so" seats—is that I'm not. I've sat in shitty seats at Giants Stadium, and I was truly thankful to get those, but it's just not the same. I guess I'd sound heroic if I said "it doesn't matter where I sit, I'll enjoy the show just as

much," but I gotta be honest. It's so important to me to sit in the first ten rows that I'm willing to spend lots of money to be there. Maybe that makes me a little sick, but that's the way it is. Some people are willing to wait for "someday" when they will get lucky and get good seats cheap. I won't wait on "someday" because it probably won't come. Maybe "someday" there will be a ticket-selling system in which the better fan you are, the better seat you get. In the meantime, I'm already saving money for tickets to the next tour, just in case I don't get lucky. If anyone disagrees with me, fine, but jeez, be honest.

Linda Facto
Orange, CA

Devoted To You

Dear Editor:

I've resisted writing to you about this for a long time, but I can't hold back any longer. It's really unfair to say that, "the nouveu Bruce Tramp of 1984" is any less devoted to him than the fan of many years. I'll admit that I've only been heavily interested in Bruce from about April or May of 1984, (I was introduced to him a little before *Born in the USA* came out) and I've only seen him in concert once, but I'm proud to be a fan and I'll never stop loving his music. However, you have to understand that when he started out with *Greetings* in early 1973, I was just a little over a year old. On the other hand, don't let the fact that I'm only 15 lead you to believe that I'm only interested in what has made him popular recently. Some of my favorites are off of *Greetings*, *The Wild*, *The Innocent...* and *Nebraska*.

I realize that *Backstreets'* writers and readers aren't the only people that make this assumption, but *Backstreets* is the magazine I wait so long for and then read cover to cover upon its arrival, before anything else gets done. Now, being this important to me I just wish you'd appreciate my devotion to Bruce as much as you do his older fans.

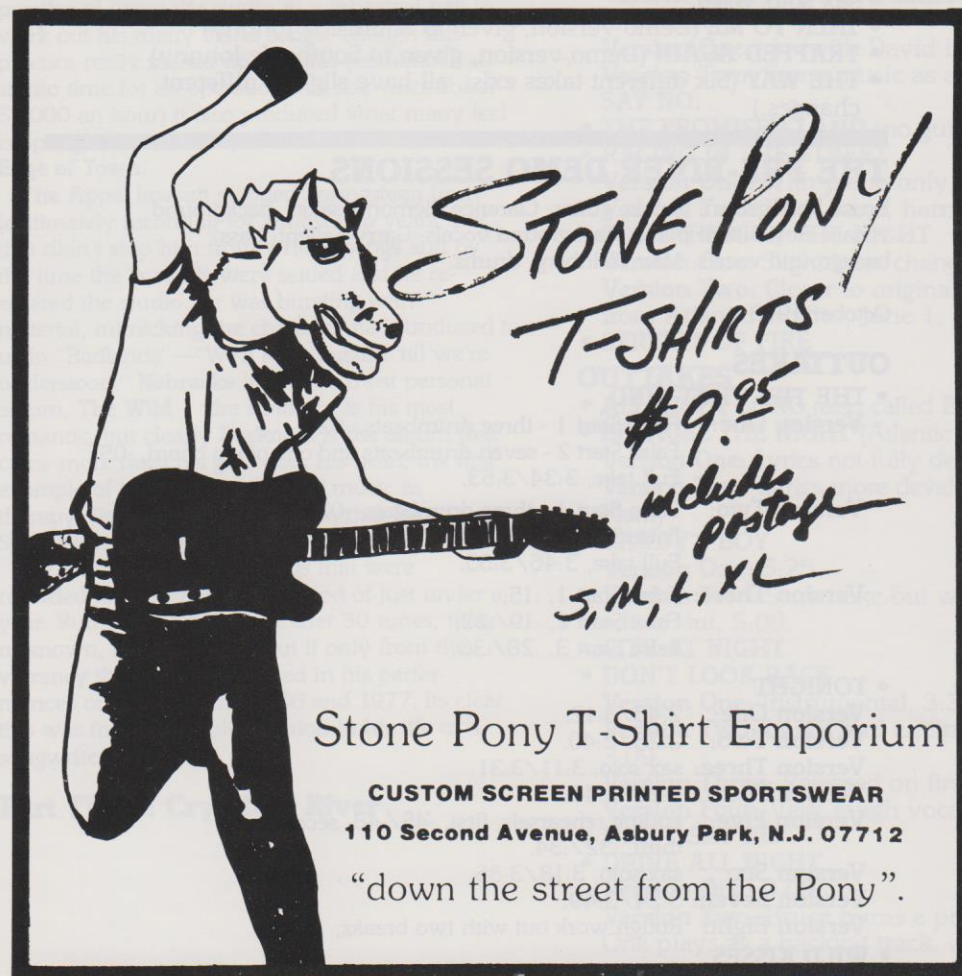
Cindy Shmimokusu
Phoenix, AZ

Wedding Bells

Dear Editor:

There is so much I like about *Backstreets* Magazine that I feel obliged to write to you about what seems to me to be a blind spot. You do so well finding out details and scraps of information about musicians, writers, celebrities, sports figures, politicians or just old pals that have anything to do with Bruce. All of this brings us together in our devotion to the man and his music. You keep up with bands Bruce likes. You have lists of things Bruce enjoys and approves of. And yet nowhere ever in your magazine is there one tiny bit of information about the woman he loves and married last year, Julianne Phillips. Could it possibly be on purpose? Sure, we all cried when he got married but who could deny the time was right and that Bruce was head over heels in love.

(Continued on next page)



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(Continued from previous page)

I am fascinated and interested in Julianne Phillips. I want to know what she is like, what qualities she has besides her obvious beauty. Bruce, I am sure, had his pick of beauties. What about her captured his heart? By learning about Julianne we learn about Bruce. By ignoring Julianne we are ignoring the most important person in Bruce's life. I am not talking about scandal sheet gossip naturally, or an invasion of his privacy, but respectful reporting the kind as a subscriber to *Backstreets* I have come to expect and appreciate.

Carole Chanler
Union, NJ

Squeezing Out Sparks

Dear Editor:

Since everyone writes about Bruce, I thought I would share with you a recent experience involving my other favorite rock star, Graham Parker. I was recently in England and was quite surprised to learn that GP was doing a few gigs. Fortunately, my friend and I were able to catch a show at the Brighton Royal Escape Club.

Bruce fans, eat your hearts out! There were only 100 people at the show, it cost \$6 to get in, and I stood three feet in front of GP for an intense hour and a half show. Incredibly, GP was backed by three members of the Rumour, Brinsley Schwartz, Andrew Bodnar and Steven Goulding. Graham played several new songs which were great. Best of all, he played three encores as the crowd refused to leave, closing with a solo "You Can't be Too Strong."

I was even able to go backstage and meet GP after the show. He talked to me and my friend for 20 minutes and was extremely friendly and talkative. I wouldn't trade the experience for a bucketful of tickets to Bruce's 80,000 seat stadium shows. For all of you true rock fans out there, do not miss the chance to see GP when he is in the states again and give his great albums a listen. You will not be disappointed. Graham Parker is no ordinary rocker.

Paul Orlin
Old Westbury, NY

Teenage Confidential

Dear Editor:

I am really sick of all the long-time Bruce fans telling me that I am not as good as they are since I am so young, and have only recently started becoming a Bruce fanatic. It's not my fault that I wasn't born until 1972. Since I was eight I have been interested in Bruce but when you're a little kid your parents aren't too thrilled with you listening to "all that trash."

Do you think it was a phase when Bruce went nuts over Elvis? You can check up on me ten years from now... but you'll find that I am just as dedicated and loyal to Bruce as any of you old timers are. And the best female rocker around, too!

Stephnie Billings
Palm Bay, FL

On collecting

Latest live record reviews

BY DANNY MARTINS

With the release of *Bruce Springsteen and the E Street Band Live*, it is probably in CBS's hopes that it may in some way combat the problem of bootlegging. Looking at the song list you'd think they had gotten their material from some collector. Several of the tracks have been released on bootlegs and all of the tracks with the exception of the 1984-85 ones are being traded in soundboard quality among Bruce collectors. And anyone who's anybody has a decent tape of the 9/30/85 show in L.A. by now. It's true it will be great to have all this material in the best imaginable quality (especially on compact disc), but still the material is so common to collectors it really comes as no big deal. I suppose it is not CBS's problem that we have sort of "peeked at our presents before xmas" by exposing our ears to the unauthorized tapes and records, but you'd think they would want to give us a bigger surprise than this.

Also I question the unevenness of the set. To listen to it from beginning to end you certainly don't get the feeling of hearing an entire show. "Rosalita" appears about a third of the way through and the entire set ends with "Jersey Girl." One of the greatest things about Bruce's shows are the timing. He brings you up and then down and then back again. "Jersey Girl" is a great tune but certainly not one you'd want to hear end a show. They could've at least ended the set with a bang using "Born to Run" or something a little less somber. The album is like getting a box full of singles in no particular order other than somewhat chronologically. Maybe it would be wise to retape the set in a more listenable and enjoyable order. It seems to me since the *Born in the USA* tour was the biggest success of Bruce's career, CBS would have been better off releasing the entire show from the last night in L.A. Even though many of us are still a little burned out on the *Born in the USA* material, at least we could have heard a whole entire show.

I still am anxious to receive the new set and am glad it does contain some old material. I do not think though, that it will be any threat to the bootleg record business. More old shows and studio outtakes continue to be discovered and will continue to be pressed on records. Fans will still be eager to receive the historic unreleased material and "entire" shows from Bruce's career no matter how dismal the quality may be. I wish I could be more supportive over something Bruce has released but it would seem he has had little to do with this. All I can picture is CBS executives pulling song titles out of a hat.

Even though CBS decided against releasing the last night in L.A. on disc, our friends from the overseas underground have. The six LP box set entitled "The Grand Finale" has

reached our shores at outrageous prices. Supply is much shorter than demand right now so that is no doubt why the price is so ridiculous. I would guess that in a month or two prices will go down. The package is superb and the show fantastic but unfortunately the quality is not quite as good as some of the releases from shows earlier in the tour. It is very, very listenable but lacks the fidelity on such boots as "Sugarland" and "Wembley." I know there are several tapes of this show circulating in much better quality. You'd think that since the guys who made this spent so much time on the packaging, they would've found the best tape possible to make the discs. It's still worthwhile though, especially if you can find it cheaper.

Also out is "The Electric Collection," a follow up to "Son You May Kiss the Bride." "Electric Collection" is every bit as good and probably even better as far as sound quality. Some of the material has been previously released on other bootlegs but never sounding this good. Also, like "Kiss the Bride," this is a beautiful package.

"The Headline Club, Neptune, NJ" contains a 1983 club gig in true soundboard quality. Several cover tunes are performed including the hard to find "Louie Louie." I'd say this is a must for all Bruce collectors but unfortunately it seems this title was pressed in very limited quantity. Keep your eye out though.

"For True Rockers Only" is a four LP set containing the same 1978 Winterland show as the previously released "Live in the Promised Land." It's much better this time around though as a recently surfaced soundboard tape was used to make the discs instead of the FM broadcast tape used on "Promised Land." Not only is the quality better but none of the songs have been deleted or edited on "For True Rockers..."—Certainly a fantastic show. "Live in the Promised Land" has always been one of my top two favorite boots but "For True Rockers..." has taken it's place. 📀

Backstreets in no manner, shape or form endorses these types of materials. Our word of advice to collectors of unauthorized materials is let the buyer beware. If you must buy this junk, stay clear of the real losers.

Contest

Other biz: The response to our art contest was super—we've already gotten over 200 entries and they're still pouring in. In fact, we got so much stuff that we were forced to hold off on printing the winners until next issue (new album news gets first priority).

Classifieds

PERSONALS

SOUTHSIDE JOHNNY FANS: BE INCLUDED IN a special birthday gift for Johnny. Time and space are extremely limited, so please send for details ASAP. Send an SASE to: Linda Tartaglione, 15 Richmond Ave., Patterson, NJ 07502.

YOU CAUGHT BRUCE'S HARMONICA IN OAKLAND, 9/18/85, but waited in vain for his autograph in Mountain View, 10/13/86. The girl in pink and her friend in black need to get in touch with you. Please send address to: CAG, 290 Hillsdale Ave., Santa Clara, CA 95051.

WANTED: NILS LOFGREN IN TORONTO. YOU HAVE fans up here too. Please come play our city. Love ya. Rudi. (408) 884-4218.

SPRINGSTEEN FANCLUB 'FOR THE BOSS', EUROPE (unofficially) seeking contacts from all over the world. Please write to: Marion Mikos, Area Organizer North, Erichstr. 1, 2805 Stuh 1, West Germany.

SERIOUS AND DEVOTED BRUCE FANS FROM ROMA please write to me. I'm a fan since '81, met whole band, saw European shows. Fans from Europe and USA are welcome too. (People from Roma please do not use phone to contact me). Write to: Ale Cappelli, Via B. Gozzoli 46 00144 Roma, Italy.

PEN PALS WANTED. MARIE GRONWALL, 2743, 23100 Trelleborg, Sweden.

BRUCE FAN INTERESTED IN PEN PALS, ESPECIALLY girls from USA and Canada. Franco Nannini, Via Tridentina 29, CP 21010 Cardano al Campo (VA) Italy.

WANTED

BRUCE TAPES TO TRADE. YOUR LIST GETS MINE OR SASE. CHM. 4818 Spring Hill Ave., S. Charleston, WV 25309.

ITALIAN COLLECTOR TRADES RARITIES. ANTONIO Giannetto, Via Cagliari 56, 95127, Catania, Italy.

TAPERS UNITE! SWAP TAPES WITH ROCKERS FAR and wide. Join the International Recording Society, send SASE to IRS-B, 2717D Coffee Road, Modesto, CA 95355.

BRUCE AND OTHER VIDEO AND AUDIO TAPES FOR trade. Send list. Chihavu Nakamura, RN-211, 7-31, 1-Chome Hatagaya, Shibuya-Ku, Tokyo, Japan, 151. Thank you.

SPRINGSTEEN CONCERT VIDEOS TO TRADE IN PAL system. Write to Matthew Flint, 22 Avery Ave, Kirrawee, N.S.W. Australia, 2232.

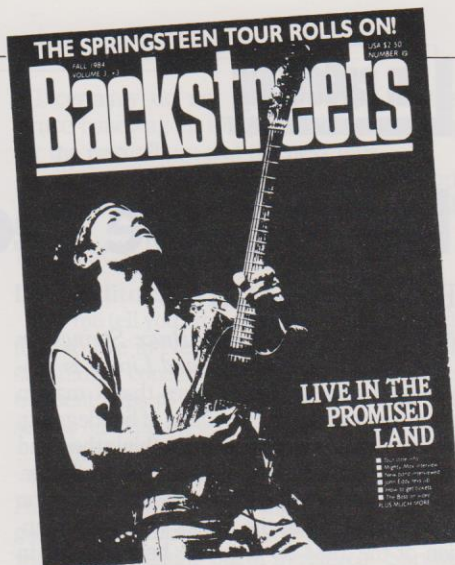
DOES ANYONE HAVE NILS TAPE FROM THE PONY? Broadcast live 11-1-85. Please, please me. DPW. (201) 373-6887.

SPRINGSTEEN TAPES/VIDEO FOR TRADE (VHS/BETA). Send for list. Rick Prior, 312 Riverdale Avenue, Ottawa, Ontario, K1S 1R5, Canada.

WANTED: PICTURES AND TAPES. NILS, JULY 19TH at the Pony. Pete Picknally, 3203 Horner Ave., Pennsauken, NJ 08109.

BRUCE TAPE TRADERS WANTED. SEND LISTS TO ED Dandrow Jr., 142 Warren St., Revere, MS 02151.

BRUCE TAPES FOR TRADE. 200 SHOWS FROM 1970 to 1986. Send a stamp for my list. Also looking for correspondence with foreign Bruce collectors. Joe Crawford, 1715 Northfield Ave., Pittsburgh, PA 15204.



FOR AUCTION: BACKSTREETS #11. BACKSTREETS #11 has been sold out for over two years now. This was the classic issue that reported on all the first leg shows of the "Born in the USA" tour and included a short interview with Patti, and a long, essential interview with Max. The cover is also considered one of the classic Bruce shots and has been often reproduced. The issue has been sold out for some time, a retailer recently returned a dozen of these to us that had been sitting in the back of their store. We're putting ten of them up for auction to the ten highest bidders. Minimum bid is \$5.

Rates

CLASSIFIED RATES: RATES ARE \$1 A WORD for each word with a 10 word or \$10 minimum for all commercial ads, trades, wants, for sales, or tapes. Ads that have no commercial intent, including pen pals, messages and the like are only 50 cents per word, ten word minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. Backstreets assumes no responsibility for any advertisements in the magazine. Please write our Consumer Services Department if you have any problems with an advertiser. Send all ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115. Thanks.

Send bids to #11 Auction, Backstreet Records, PO Box 51219, Seattle, WA 98115. Ends January 15th, 1987. Thank you.

HOT, RARE, SPRINGSTEEN, AUDIO, VIDEO, TO TRADE. Your list gets mine. Ronnie, PO Box 1275, Ridgewood, NJ 07450.

WANTED: GRAHAM PARKER TAPES, POSTERS. Springsteen video. Paul Orlin, 2 Windsor Drive, Old Westbury, NY 11568.

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Backstreets

THE BOSS MAGAZINE

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from Mod Lang, 48 Shattuck Square, Box 138,
Berkeley, CA 94704-1140. Telephone (415) 849-3099.
Many other items also available.

FOR AUCTION/TRADE/TWO PLAYBOYS, MARCH
1976. One is mint, one is ex. Bids to: A. Coufos, 4/58
Mary St. COMO 6152 Western, Australia.

"REASONS TO BELIEVE." BRUCE SPRINGSTEEN NEW
book. 80 Photos, check-money order. Carol Tusvynski,
PO Box 1372 Huntington, NY 11743. \$14 plus \$2
shipping and handling. US/overseas write first.

BRUCE, RARE/LIVE, ALSO JOHN EDDIE, NILS.
Send SASE to CFNY, Box 911, NYC, 10008, Attn
BrkBk5.

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MANAGING EDITOR (Name and Complete Mailing Address)		
EDITOR		
10. OWNER (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a proprietor, his name and address must be stated.) (Do not leave blank)		
NAME		
Backstreets-PubSource Inc.		
COMPLETE MAILING ADDRESS		
PO Box 51225, Seattle, WA 98115		
11. KNOWN BONDHOLDERS, MORTGAGEES, AND OTHER SECURITY HOLDERS OWNING OR HOLDING 1 PERCENT OR MORE OF TOTAL AMOUNT OF BONDS, MORTGAGES OR OTHER SECURITIES (If none, so state)		
NAME		
Charles R. Cross		
COMPLETE MAILING ADDRESS		
PO Box 51225, Seattle, WA 98115		
12. FOR COMPLETION BY NONPROFIT ORGANIZATIONS AUTHORIZED TO MAIL AT SPECIAL RATES (Section 1103, 1104, 1105)		
The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes (Check one)		
<input type="checkbox"/> Has not changed during preceding 12 months		
<input type="checkbox"/> Has changed during preceding 12 months		
13. EXTENT AND NATURE OF CIRCULATION		
AVERAGE NO. COPIES EACH ISSUE DURING PRECEDING 12 MONTHS		
A. TOTAL NO. COPIES (Net Press Run)		
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B. TOTAL NO. COPIES (Net Press Run) LESS: (1) OFFICIALS, CIRCULATION, AND OTHER COPIES (2) COPIES NOT FOR SALE (3) COPIES NOT FOR SALE		
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HOT 99 Winter 87

#	LAST TIME	TIMES ON CHART	LAST TIME	TIMES ON CHART	LAST TIME	TIMES ON CHART
1	THE BOSS	3 34	THE BRIDGE CONCERT	1 6	Liberace	1
2	Little Steven	2 3 34	Olympia Light 76	1 6	BROWN EYED GIRLS	2
3	SOUTHSIDE Johnny	4 3 2	THE BOTTOM LINE	8 3 9	SEX!	1
4	"Chasing chevrolats"	1 3 7	R. Crumb	1 7	Otis Redding	3
5	Richmond Virginia	9 3 3	Classic Coke	5 2 7	Lean Cuisine CHICKEN CORANGE	1
6	MURDER INC.	3 3 2	Madame Marie	7 3 2	INDIAN SPEEDWAY	1
7	The Stone Pony	8 3 0	Jerry Lee Lewis	1 7	THE BADLANDS	1
8	Backstreets	5 2 4	The Beverly Hillbillies	1 7	Cadillac Ranch	3
9	JERSEY ARTISTS FOR MANKIND	3 2 4	TEX VINEYARD	4 3 2	Miniature Golf	1
10	Roulette	7 3 3	Elvis Costello	4 2 2	James Dean!	1
11	ukeboxes	2 3 4	Rendezvous	1 7	TRUFFLES	1
12	FREEHOLD NEW JERSEY	14 2 4	THE BLUE DAHLIA	3 2 8	JONATHAN BAUMBACH	1
13	"Live" on CORAL RECORDS	7 2 3	CRIME STORY	1 7	SPY MAGAZINE	1
14	THE SEATTLE SEAHAWKS	1 4 7	TACOMA WA.	5 3 0	"Prove it all night"	1
15	WOODY GUTHRIE	3 2 4	MSCHICKEN L.T.	9 2 8	"BAD" MEXICAN FOOD	2
16	ELVIS PRESLEY LIVES ON	2 7 3	patti smith	3 2 8	BRAUN ELECTRIC SHAVERS	1
17	Diet minute maid Soda!	3 0 2	Little Richard	1 8	Abercrombie and Fitch	1
18	"Cindy"	4 2 5	JOLT COLA	1 4	UNITED PARCEL SERVICE	1
19	ALL THOSE YEARS	2 2 5	W.M.M.S.	2 3 8	N.J. TURNPIKE	2
20	Lester Bangs	5 0 1	French Kissing	9 2 8	EDWARD HASKELL	1
21	THE BODEANS	6 5 2	Child	1 8	POOL HALLS	1
22	HUBCAP HEAVEN	4 2 5	KINGSLEY AND OCEAN	1 8	Cool Ranch	3
23	Roach Motels	1 5 6	DAVID "SANCIOUS"	8 6 2	FLAVOR Doritos	3
24	JOHN EDDIE	2 2 5	HITTING	1 8	OPAL REBA	1
25	Buddy Holly	6 8 2	BIG DUMB GOLDEN RETRIEVERS	1 8	Elimay Clampett	1
26	PALACE Amusements	1 5 9	Vancouver B.C.	1 8	COLD NOSES	1
27	"Once upon a time in America"	1 6 0	MICHIGAN AVENUE	6 2 2	KTZZ (22)	1
28	LA BAMBA	1 6 1	"BE TRUE"	6 3 2	Breyers Brand ICE CREAM	2
29	ARCO SUPER UNLEADED!	6 4 2	the Andy Griffith Show	1 8	Spanish Johnny	1
30	Alfred Hitchcock	1 6 3	LeTrigley Fries	1 8	NEW YORK VIRGINS	2
31	MIGHTY MAX!	2 3 6	Gamey don't U LOSE	6 2 2	SIDNEY BARROWS	1
32	ANYTHING Japanese!	8 1 2	Fort BRAGG!	1 8	Judge Joseph Wapner	2
33	HIGHWAY 61 REVISITED	1 6 6	St. Elsewhere	1 8	michael DOUGAN	3
			BOBBY BANDIERA	7 2 2	KRAFT MACARONI & Cheese	3

SEND YOUR TOP NINE PICKS!

CAST YOUR BALLOT!

1	4	7	NAME
2	5	8	AGE
3	6	9	SIGN
			NOSE

NOTE: CHOICES ARE NOT RESTRICTED TO OUR LIST! MAIL TO JOHNNY 99 P.O. BOX 51225 SEATTLE 98115

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Super Boss Catalog #8

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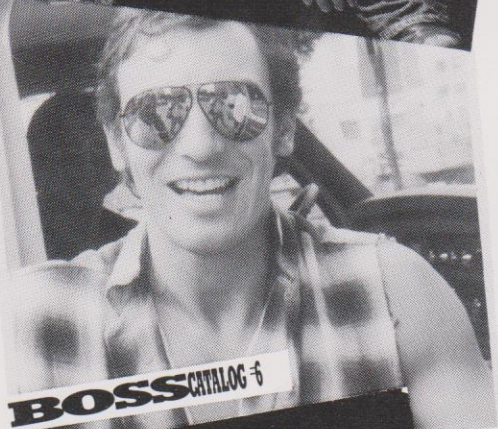
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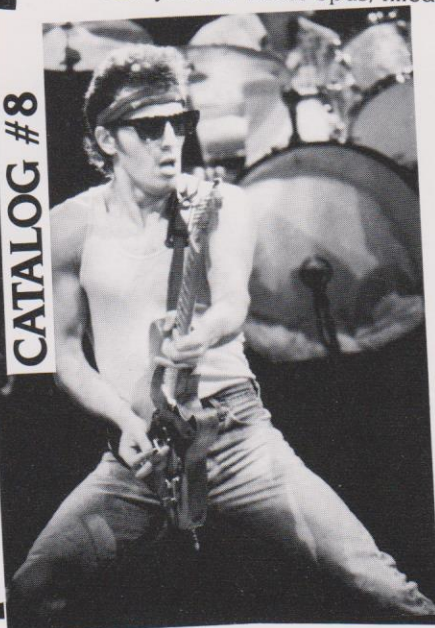
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